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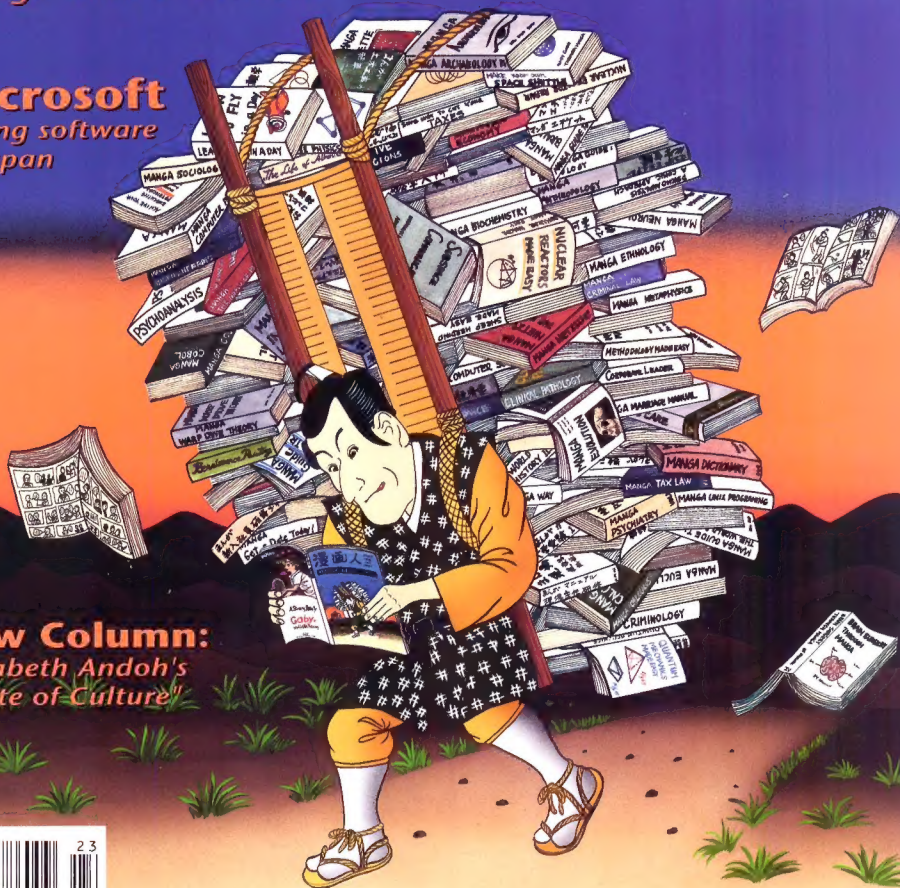
No. 23

Educational Comics

Manga with a mission

Microsoft

*Selling software
in Japan*



New Column:

*Elizabeth Andoh's
"Taste of Culture"*



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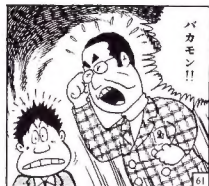
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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人

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MANGAJIN (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 200 N. Cobb Pkwy., Suite 421, Marietta, GA 30062.

Second class postage paid at Marietta, GA 30060 and additional offices. Postmaster: Send address changes to: MANGAJIN, P.O. Box 6668, Marietta, GA 30065. USPS # 006137.

Subscription prices:
\$30/year in US, \$45/year in Canada.
Overseas (except Japan) subscriptions:
\$70/year

Exclusive agent in Japan:
Sekai Shuppan Kenkyu Centre,
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Tel. 03-3479-4434, Fax 03-3479-4436.
Subscriptions in Japan: ¥9,000/year

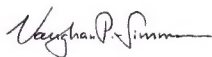
Editor's Note

Back in 1988, when I was in Japan making contacts and developing the first prototypes for MANGAJIN, one of the observations I made was that an awful lot of Japanese people considered "learning English conversation" to be a hobby. Between hobbies that seemed academic, and academic approaches to ordinary hobbies, my impression was that the line between education and entertainment became rather blurred. You could say that was part of the inspiration for MANGAJIN—the idea was to make it possible to pursue learning the Japanese language as a hobby.

Some of the educational manga we looked at for this issue were like the flip side of the coin. Books which were clearly for the purpose of transmitting specific information (for example, "A Manga Guide to Estimating Sewer Construction Costs"), had mixed in with the facts, generous amounts of slapstick and some really cute visual gags. It made you want to read on, and I wound up learning quite a bit about sewer construction. I skipped over most of the tables and graphs, but I remember where they were, because they came up in the context of a story. Maybe there's really something to this idea of learning from comics.

We were curious about sales of the "A Manga Guide to Estimating Sewer Construction Costs," but figures were unavailable. The practice of rotating employees from department to department (in government as well as industry) is probably responsible for much of the demand for this particular book.

"A haiku book?" is what you may ask when you turn to our ad on page 6. Actually, as you'll see in our feature manga next issue, haiku was at one time very much a part of popular culture; not exactly like rap, but to be "with-it" in the Edo period, you had to be able to come up with a haiku or two when the occasion arose. Yamaguchi Seishi, the poet featured in our book, is credited with bringing haiku into the modern age. His works expand the range of haiku vocabulary to include subjects such as machines, hotels, Christmas, etc. Speaking of Christmas, it's not too early to start shopping, and what a great gift this would be for the Japanophile on your list!



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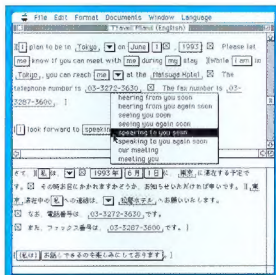
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Letters

Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 6668, Marietta, GA 30065. Fax: 404-590-0890

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A small step

I like to keep past issues of *MANGAJIN* for reference. They would be much more useful in this regard if the vocabulary summary was indexed to page of usage.

ALAN FARK
East Grand Rapids, MI

We couldn't find room to put the page number for every word, but we did manage to group the words by story/format. We hope everyone likes this format; some of the other changes we have recently made are proving controversial. The "translation-only" format mentioned below is used in this issue for Sanshirō ni Koi, page 46.

Pro-"translation-only"

I'd like to give my support for the new "translation-only" style used with *Yūyake no Uta* in *MANGAJIN* No. 21. I enjoy getting more manga per page and appreciate your efforts to reach readers with different levels of abilities. I also like your translations of *The Far Side* and *Calvin and Hobbes*, which offer great insights into English idioms and usage. Reading Japanese explanations may be difficult for some, but it can become a wonderful teaching aid if approached properly.

Making the magazine more bilingual helps all readers to use what they can and work toward greater competence. As long as the quality of your translations and choice of manga remain the same, please continue to expand and create.

CHRISTOPHER WANCURA
Glendale, AZ

were some complaints regarding the *eikaiwa* oriented material of your magazine. I feel the complainants have failed to see the benefit of *Calvin and Hobbes*, for example, as a tool not only to assist your Japanese readers to learn English, but as an alternative method of learning Japanese.

One theory of language learning is to use the known to facilitate the introduction and absorption of the unknown. This is one of the key concepts behind the world-famous Berlitz Method.

I have used the NHK English Conversation television programs to increase my Japanese vocabulary and enhance my grammatical usage for many years. Since I know exactly what the announcer/instructor is talking about, I can concentrate fully on how he is saying it as well as picking up new vocabulary in a totally familiar context.

Although my education is not specifically in ESL, I have been teaching English both in Japan and in the US for over twenty years, so I offer my opinion with some degree of experience.

WILLIAM DENNIS
Osaka

Eikaiwa revisited

Regarding the issue of *MANGAJIN* and *eikaiwa*, I support what you are doing. As a person who understands basic business realities, I support your expansion into the *eikaiwa* arena, as long as it compliments and enhances the *nihongo*. I myself like to look over both sides of the fence. It's great to be able to see American culture from both Japanese and American eyes.

I was at first disappointed about your new "translation-only" style, but I am beginning to think that it's a good idea. It does present a challenge for me to read it and then make my own conclusions about why you translated it the way you did; to provide my own "third line," in effect. But if you are really gearing it for "your most advanced readers," then dump the *rōmaji* and go with the straight Japanese text with *furigana*. If a reader is really advanced enough to do his own interpreting, then he should know the kana.

PAUL D. TERRELL
Yokohama

The *eikaiwa* advantage

I noticed in the October issue that there

ANNOUNCEMENTS

Having Trouble Finding *MANGAJIN*?

Are you having a hard time finding us at your local bookstore? Would you like to see *MANGAJIN* on the shelves of your favorite Japanese/American shops? You can make it happen; either ask the manager to stock *MANGAJIN* (you may have to give him our address or phone number), or simply get in touch with us and tell us how to reach the shop. We'll do the rest! For more information, please contact Brett A. Pawlowski, Business Manager, at:

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3rd ANNUAL U.S.-JAPAN TRANSLATION CONTEST

This contest is open to anyone regardless of nationality, age, sex, or educational background. The purpose of the contest is to discover and nurture promising but unknown translators, and the only restriction is that applicants have not had their translation work published. It's sponsored by Babel, Inc. (one of the leading language service & cross-cultural communication companies in Japan), and supported by the Japanese Embassy in the U.S., American Embassy in Japan, the American Translator's Association, the Association of Teachers of Japanese, leading newspaper companies, etc.

The contest involves translation of a Japanese text of about 1,500 characters into English. Cash prizes will be awarded as follows:

- | | |
|-------------------|--|
| 1st Place: | (1 award) \$1,500, plus free trip to Japan |
| 2nd Place: | (2 awards) \$500 each |
| 3rd Place: | (5 awards) \$200 each |

The text to be translated and all information necessary for applying (including application form) will be published in *MANGAJIN* No. 25.

B L O O P E R S

*We'll send you a MANGAJIN T-shirt if we publish
your language (Japanese or English) blooper.*

Shitagishiitake

Despite having lived in Japan for two years, I have never acquired a taste for that ubiquitous drink known as *ocha*, though I do like certain other forms of tea that are available in Japan.

The other day I was explaining this to a Japanese friend and told her that I liked *oolong-cha*, *mugi-cha*, and *shitagi-cha*. At this she raised a quizzical eyebrow and asked what *shitagi-cha* was. I explained that it was a tea made from mushrooms, which I had enjoyed once in Nagano Prefecture.

My friend let out a great howl of laughter and informed me that the word was *shitake* (椎茸). *Shitagishi* (下着) is "underwear."

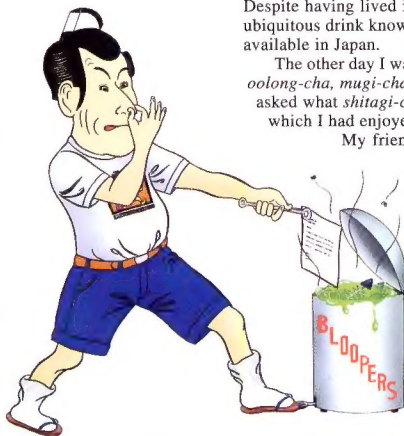
This friend, who is a Japanese teacher of English, had a good laugh, but now I'm biding my time until she makes her next English blooper.

BOB JONES
Nagoya, Japan

English blooper

At a reception that we gave recently in our home, one of the Japanese who was leaving came up to me to thank me for the party and said: "The party was lovely and the food was absolutely presumptuous."

SALLY PABST
Nishinomiya, Japan



NEW FROM MANGAJIN

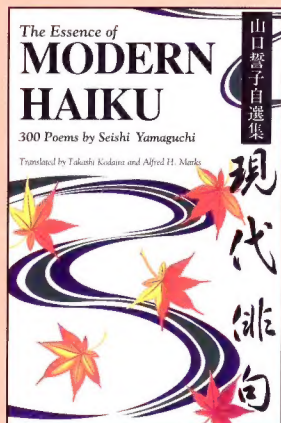
The Works of Yamaguchi Seishi, Japan's Master of Modern Haiku

The *Essence of Modern Haiku* presents, for the first time in English, the pioneering work of 91-year-old Yamaguchi Seishi, known as the master of modern haiku. Breaking free from the centuries of poetry tradition to nature themes, Seishi has modernized haiku while at the same time retaining the elegant beauty of the classics.

The unique approach of this collection also has appeal for students of Japanese language and culture. The original poems are presented in kanji and kana with romaji transliteration, annotated in the *Mangajin* style. Linguistic notes explaining vocabulary and grammar points accompany the poems.

Jointly translated by Kodaira Takashi and Alfred H. Marks, *The Essence of Modern Haiku* features 300 poems representing Seishi's life's work. This book is a practical learning experience as well as an artistic milestone.

- "For any serious student of haiku, this an invaluable text."
—L.A. Davidson, Founder, Haiku Society of America
- "A wonderful book! For the first time western haiku poets have a chance to read, study and savor a comprehensive collection of haiku by a major Japanese poet..."
—Elizabeth Searle Lamb, Editor, Frogpond
- "Seishi [is] the foremost elder haiku poet now writing, and this beautifully-printed and nobly produced volume of work he has chosen himself is a valuable contribution to our understanding of the true nature of haiku."
—James Kirkup, President, the British Haiku Society



The Essence of Modern Haiku features:

日蔽や キネマの衢 鬱然と Hiōi ya kinema no chimata utsuzen to	Seishi's original Japanese
	Romaji transliteration
A row of awnings— darkness settles down upon the movie district.	English translation
1927 Dōtonbori, the movie district of Ōsaka. The street is dark under a row of awnings. It was like the darkness under a deep sea. I had graduated from the university and was working for Sumitomo and living in the company dormitory in Unagidani. I often visited Dōtonbori.	Seishi's own notes help readers see how a poem is constructed, enabling the aspiring haiku writer to see how a modern master creates.
Season word: hiōi, "awnings" Summer, life.	
Vocabulary: • utsuzen-to is an adverb that can mean either "gloomily/cheerlessly" or "in a lively/flourishing/energetic manner." While describing how dark the street seems under the awnings, it also suggests the possibility of a street crowded with moviegoers.	
Other points of interest: • Dōtonbori has been a famous entertainment district since the Tokugawa era (1600-1867), stretching for mile and a half through central Ōsaka along the southern bank of Dōtonbori Canal.	Translator's notes provide vocabulary as well as cultural and linguistic insights, adding new dimensions to the reader's understanding of Japanese.

Available from Mangajin—362 pages: \$24.95 Hardcover/19.95 Paperback/¥3000 in Japan
Call 1-800-552-3206 in the U.S. or 03-3479-4434 in Japan to order your copy today!

Takahanada & Rie-chan:

Will their fairy tale have a happy ending?

by Mark Schilling

Japanese love celebrity weddings; millions watch the biggest ones live on TV. This May 28, viewers may be able to see the biggest of the decade or, some claim, the century if Takahanada weds Miyazawa Rie at Tokyo's Hotel New Otani, as planned. The prospective groom is a 20-year-old sumō star, the bride, a 19-year-old アイドル *aidoru*. Their nuptials could be worth as much as 1 billion (\$8.1 million) in ad revenues and broadcasting fees—a new record. For the lucky network and advertisers, it would be worth it: ratings are expected to top the 50 mark.

What is all the excitement about? Takahanada is the most promising 力士 *rikishi* ("sumō wrestler") of his generation. Since entering the sport at the age of 15, he has

blazed through the ranks at record speed. He was the youngest to enter the top division and win a regular tournament, and in January was made the youngest ever 大関 *ozeki* ("champion"). Not a few experts expect him eventually to set yet another record: youngest 横綱 *yokozuna*, or grand champion.

Takahanada was born to Japan's national sport; his father was an *ozeki* in the 1970s and his uncle a *yokozuna* in the 1950s. Both were enormously popular. Takahanada has inherited not only the good looks of his father and the powerful, fluid sumō of his uncle, but much of their charisma as well. He is sports royalty—and he knows it.

Miyazawa Rie may not have her fiancé's lineage, but she is more than his equal



(photo: Kyodo Tsushin)

The young couple officially announced their engagement in November of last year

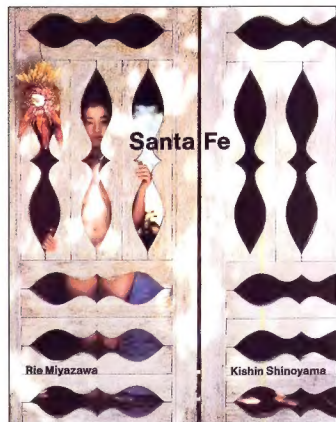
when it comes to generating publicity. Born to a Dutch father and a Japanese mother, she started appearing in TV commercials at the age of 11. After a few years as a 美少女 *bishōjo* ("pretty young girl") model, Rie began to branch out, appearing in TV dramas and films. But she remained primarily a *CM kanpeinu garu*—a girl who serves as the "face" of a TV ad campaign.

In November 1991 she became national news when she appeared in a book of nude photos. Titled *Santa Fe*, the book was advertised in major newspapers with a shot of Rie standing demurely by the open door of a gracious Spanish-style house near Santa Fe, New Mexico, wearing nothing but a thin gold necklace—not even a smile. This created a scandal: popu-

lar young female *tarento* did not do such things. But the curious rushed to the stores, and *Santa Fe* sold more than a million copies.

When TV Asahi's "News Station" program first flashed the news of Rie and Takahanada's engagement to the world on October 26th, the public—and the media—were stunned. Though the couple had occasionally met over the years at magazine interviews and other media-arranged encounters, no one had suspected that the relationship might blossom off-camera. Some commentators wondered whether they might be marrying too early or whether Rie, who has spent nearly all her life in the 芸能界 *geinōkai* ("entertainment world") would be able to adjust to the

(continued on p. 53)



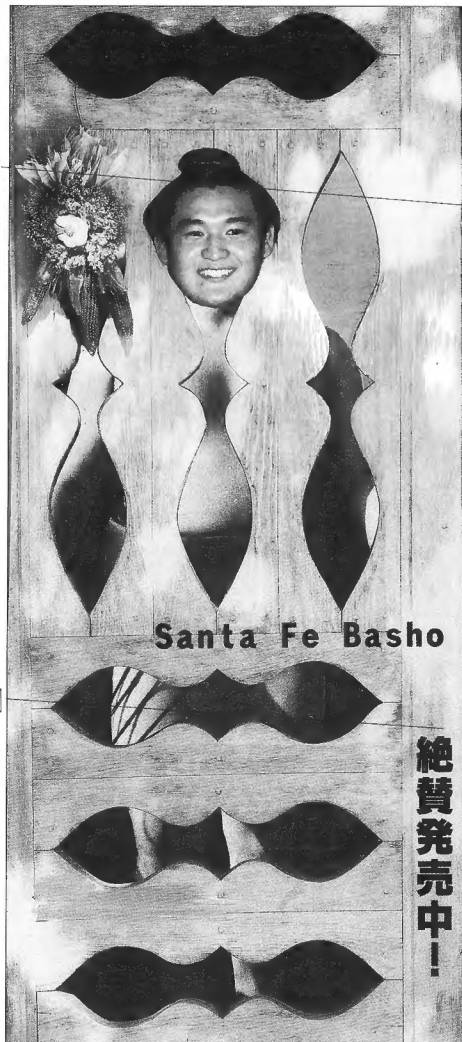
Rie's nude photo album *Santa Fe* is the basis for the Mad Ad parody on page 8. Look closely for the thin gold necklace.

Rie Miyazawa

Kishin Shinoyama

MAD*AD

Mad Amano is well known in Japan for his satire and political parodies. A former planning manager with Hitachi, he left the corporate life in 1974 when he won the cartoon prize of *Bungei Shunju*, a leading Japanese journal of political and social commentary. Although he works almost exclusively for the Japanese press, he also has an office in the US, and he targets the politics and happenings of other countries as much as he does those of Japan. Mad Amano makes full use of the punning potential inherent in the many homonyms found in Japanese.



大相撲サントフェ場所写真集

絶賛発売中!



© 1992 Amano. All rights reserved. First published in Japan in 1992 by Shinchosha.

1

大相撲 サンタフェ 場所 写真集
Ōzumō Santafē Bashō Shashin-shū
 great/grand sumo Santa Fe tournament photograph collection
Grand Santa Fe Sumo Tournament Pictorial Collection

- in normal speech, the sport is usually referred to simply as *sumō* (many female speakers add an honorific prefix, おすもう *o-sumō*), but in the names of tournaments it is always *ōzumō* (*o-* is the prefix form of *ōkii*, “large/great/grand”; *s* changes to *z* for euphony).
- *bashō* is literally “place/location,” but in sumo parlance refers to “tournament.” Top division wrestlers have traveled overseas for exhibition tournaments with increasing frequency in recent years; they are scheduled to come to Hawaii this year.

2

絶賛 発売中
Zessan hatsubai-chū
 great admiration/high praise sale(s) in midst of
Selling Now, To Raves Everywhere!

- *hatsubai-chū* is literally, “in the midst of sales” → “selling now/now available” (it does not mean “on sale” in the sense of the price being reduced). *Zessan hatsubai-chū* is advertising boilerplate declaring the product “now available” and implying buyers are raving about it.

3

大相撲 の 人気 を 支える 貴鼻田 の 魅力 を
Ōzumō no ninki o sasaeru Takahanada no miryoku o
 grand sumo's popularity (obj.) support/sustain (name) 's appeal/charm/allure (obj.)
 あます ところ なく とらえた、 初の写真集。
amasu tokoro naku toraeta, hatsu no shashin-shū.
 leave remaining/leave out place/aspect without captured first photo collection

Fully captures the charm of Takahanada, the main pillar of sumo's popularity — his first pictorial.

- *ozumō no ninki o sasaeru* is a complete thought/sentence (“supports/props up the popularity of sumo”) modifying Takahanada. The phrase implies Takahanada is himself responsible for/the main figure in sumo's current popularity.
- The proper kanji for Takahanada are 貴花田 (lit., “noble” + “flower” + “field”), but 鼻 *hana*, meaning “nose” has been substituted to suggest 高鼻 *takahana*, a kind of pun on 鼻高々 *hana takadaka*, literally meaning “nose held high” and essentially equivalent in this situation to the English expression “beaming with pride.”
- *tokoro* is literally “place” but here refers to “part/aspect.” *Naku* is the adverb form of *nai* (“not exist”), making the phrase *amasu tokoro naku* (“without any aspects left out”) into a modifier for *toraeta* (plain/abrupt past form of *toraeu*, “capture”).
- *miryoku o amasu tokoro naku toraeta* is a complete thought/sentence (“captures the full charm without leaving anything out”) modifying *hatsu no shashin-shū* (“first photo collection”).

日本中 の 話題 と 人気 を 独占。
Nihon-jū no wadai to ninki o dokusen.
 throughout Japan's conversation topic and popular interest (obj.) monopolize
Monopolizing conversations and interest all over Japan.

- the suffix -中 (whether it is read -*chū* or -*jū* depends on the word it is attached to) for countries and other geographical areas/ places means “throughout/all over”
- *dokusen* is a noun, “monopoly,” but here it is short for its verb form *dokusen suru/shite-iru*, “monopolize/is monopolizing.”

売り切れ 続出, 満員 御礼 新記録。
Urikire zokushutsu, man'in on-rei shin-kiroku.
 sold out/out of stock occur repeatedly/one after another sold out/packed house thanks/appreciation new record

Sellouts everywhere, new record for full houses.

- *urikire* is a noun derived from *uru* (“sell”) and *kieru* (“be cut off”), and refers to merchandise being “sold out/out of stock.”
- *man'in* means “filled to capacity [of people],” so it refers to tickets/seats being “sold out,” and *on-rei* is a variation of *o-rei* (hon. prefix + “thanks”). *Man'in on-rei* is a formula meaning “thank you for a full house” traditionally used to announce, and express gratitude for, a sold out house at a sumo tournament by lowering large banners bearing these characters over the roof of the sumo ring. At last word, the record for continuous sellouts at the six official tournaments held annually was still being extended — attributed in large part to the tremendous popularity of Takahanada and his brother, 若花田 Wakahanada.

4

演出・ りえちゃん 撮影・ 篠山化身
Enshutsu: Rie-chan Satsuei: Shinoyama Keshin
 direction/production (name-diminutive) photographing/taking pictures (name)
Director: Rie-chan Photography: Shinoyama Keshin

- *enshutsu* refers to the direction/production of a dramatic/artistic performance, and in television/film/stage productions it is the word used to designate the “director.” It is not normally used in connection with the publication of books, but is used here because *Rie-chan* (i.e., Miyazawa Rie) is connected with the performance arts.
- *-chan* is a diminutive equivalent of *-san* (“Mr./Ms.”) used mostly with children, but it is also used affectionately by adults among close friends/intimates. Teen idols are almost invariably referred to with *-chan* on the end of their names.
- *Rie chan's* collection was photographed by the well known Japanese photographer 篠山紀信 Shinoyama Keshin. Mad Adano plays on this by substituting the word *keshin*, written with kanji meaning “change(d)/transform(ed)” and “figure/body.”

Educational Manga

Want to learn about history, math, natural sciences, or business protocol? The doctrines of Buddha? How about sewer construction or AIDS? You can learn about any of these through educational manga.

by Peter Evans

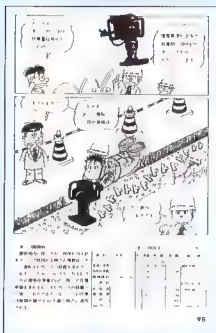
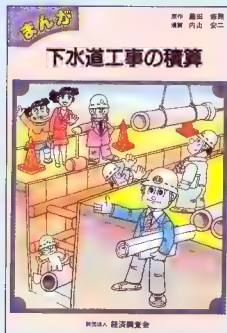


Comics are big business in Japan. Read by adults and children alike, *manga* (漫画, "comics") account for about one third of all books and magazines published in Japan. While there are plenty of manga that use a superficial plot as a vehicle for gratuitous sex and violence, there are also all kinds of specialized

manga about topics such as business, cooking, sports, mahjong, history, and just about any other subject you can think of. Readers are knowledgeable, and the artist/writer must research his topic and include solid information, very often educational in nature. In fact, some of the popular Japanese manga, such as the se-

ries *HOTEL* by Ishinomori Shōtarō, or (*Eigyō Tenteko Nisshi* 営業てんてこ日誌), by Gyū & Kondō (featured in MANGAJIN No. 18), seem almost like company manuals to a Western reader. The series *Oishinbo* 美味しんぼ, by Kariya and Hanasaki (MANGAJIN No. 16-18) frequently relies on the esoteric knowledge

"Manga Guide to Estimating Sewer Construction Jobs"



Not just a manual with illustrations, *Manga Gesuidō Kōji no Sekisan* ("Manga Guide to Estimating Sewer Construction Jobs") tells the story of a civil servant who is transferred to the Department of Sewers in city hall. He is put in charge of estimating the cost of a new sewer line, and as we follow his progress on the job, we learn all about sewer construction methods and costing. The book contains factual information, frequently presented in tables, graphs, etc., along with visual gags, humor, and a *kakari-chō* ("sub-section chief/group leader") who is always banging his fist down on his desk.

- doctrines = 教え *oshie* • account for = ~ の割合を占める... *no wariai o shimeru* • superficial plot = 単純な筋立て *tanjun-na sujidate*
- gratuitous = 無意味な/むやみな *muimi-na/muyami-na* • solid information = 正確な情報 *setkaku-na jōho* • in nature = ~ 性質を持つ ~ *seishitsu o motsu* • esoteric knowledge = 深遠な知識 *shin'en na chishiki*

of the main character about food and cooking, and the author frequently preserves this information in a textbook style.

Uchiyama Yasuji, artist for the *Manga Guide to Estimating Sewer Construction Jobs* (facing page), specializes in educational comics and has been published by Mainichi, Kodansha, and Shogakukan, among others. He points out that many new employees confronted with job manuals just don't bother to read them. Also, according to Uchiyama, there simply aren't enough older, experienced professionals who are willing to teach younger employees. One result is the increased use of manga training materials.

If you think some of the titles in the cover illustration of this issue are far-fetched, Sunmark, a major publisher of educational and informational books, has a series of business comics including titles such as: *Manga Yūka Shōken Nyūmon* (マンガ 有価証券入門, "Manga Securities Primer"); *Manga Zeikin Nyūmon* (マンガ 税金入門, "Manga Tax Primer"); *Manga Zaimu Shohyō Nyūmon* (マンガ 財務諸表入門, "Manga Financial Statements Primer"); *Manga Boki Nyūmon* (マンガ 簿記入門, "Manga Bookkeeping Primer").

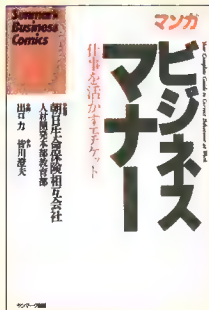
Sunmark also publishes manga versions of Western classics such as *Romeo and Juliet*, *Jane Eyre*, *Les Misérables* and *A Christmas Carol*.

Educational comics are nothing new in Japan. Back in 1939 the *Tōnichī Shōgākusei Shinbun* (東日小学生新聞, "Tōnichī Primary Schooler's Newspaper") carried a *Benkyō Manga* (勉強まんが, "Study Comic"), by Aki Reiji. It was a strip about natural science.

Even today, the majority of educational comics are for younger readers. Some are specifically designed as classroom supplements; the series *Kyokasho Manga Rakuraku Jiten* (教科書まんがらくらく事典, "Textbook Manga and Easy Reference") is indexed by subject and grade level.

• far-fetched = 信じ難い *shinjinigatai* • classroom supplements = 副読本/参考書 *fukudokuhon/sankoshō* • indexed by = ~の索引がついている... *no sakuin ga tsuiteiru* • can't seem to shake = ~が中々抜けない... *ga nakanaka nuke-kirenai* • blunders = ~へま/失態 *hema/shippai* • was carried in = ~に掲載された... *ni keisai sareta*

Read for success: business manga



Sub-headed in English, "Your Complete Guide to Correct Behavior at Work," *Manga Bijinesu Manā* (マンガ ビジネス マナー, literally, "Manga: Business Manners") from the Sunmark Business Comic series, covers everything from how to answer the phone to dealing with an angry boss. There is a regular cast of characters, including Yamada, a recent college graduate who can't seem to shake his old student ways. Most of the lessons are presented in the context of blunders that Yamada makes in the course of adapting to corporate life.

The book based on a manga

Kachō Shima Kōsaku, (by Hirokane Kenshi, originally serialized in *Comic Morning*, Kodansha) is such a popular manga that Shima has been referred to in the Japanese press as "Japan's most famous salaryman." When he was promoted to *buchō*, the story was carried in national newspapers.

Shima-kachō works for a fictional company, Hatsushiba (the manga version of Matsushita), and the constant stream of corporate crises that occur in the story give Shima the opportunity to put all his business smarts into play, frequently resulting in an educational tone.

In the book on the right, (*Kachō Shima Kōsaku Seikō no Hōtetsishiki*, "Kachō Shima Kōsaku's Formula for Success"), Watanabe Toshiya takes sixty events or themes from the manga series and presents a 3-4 page essay on the implications and applications of each.



Other educational manga for children are simply combinations of educational material and entertainment, and in many cases the line between the two seems blurred.

Religious manga, although not as popular as business topics, are frequently intended for mass consumption. The fact that the late Tezuka Osamu created a manga series about the life of Buddha is not so surprising, but it was recently announced that an animated cartoon produced by Tezuka based on the Old Testament has been greeted with critical acclaim by its Italian audience (it was originally commissioned by an Italian television station), and was even praised by the pope. Tezuka's version is a faithful adapta-

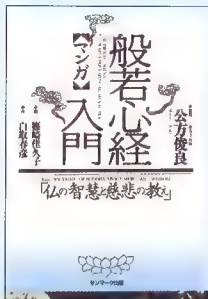
- line between the two seems blurred = はっきり区別しがたい *hakkiri kubetsu shigatai*
- intended for mass consumption = 一般読者向けに作られている *ippan-dokusha ni mukerarete-iru* • Old Testament = 旧約聖書 *Kyūyaku Seisho* • just go for a laugh = 笑わせるだけ *warawaseru dake* • new wave = ニュー・ウェーブの[新進の] *nyū uebu no/ shinshin no*

Supplementing classroom studies



Monoshiri Hyakka 物知り百科: the word *monoshiri* refers to vast or extensive knowledge, and *hyakka* is short for *hyakka jiten* ("encyclopedia"). This book is part of a series (recommended by the National PTA) that presents scientific facts along with manga that sometimes illustrate the point, and sometimes just go for a laugh.

Three types of religious manga



From Sunmark, a publisher of educational and informational books, this "Manga Introduction to the Prajñāparāmita Sutra" (*Manga Hannyā Shingyō Nyūmon*) was supervised by the chief priest of a Buddhist temple, but is more of a general interest book than the one on the right.



The Agon-shū sect has been described as a somewhat new wave, PR-conscious new religion. This book is one of 40 or so that the head, Kiriyama Seiyū, has written (an editor and manga artist are also credited on the cover). It is the story of a young man seeking enlightenment in modern Japan.



This manga version of "The Tibetan Book of the Dead" (*Chibetto Shisha no Sho*) is from Kodansha, one of the largest publishing companies in Japan. Is the appearance of such a book related to the resurgence of interest in spiritualism said to be taking place among Japanese youth?

Tea ceremony



This manga "Tea Ceremony Primer" (*Cha-kai Nyūmon*) is the story of a young man who is starting to develop his business skills, but is losing his "human skills." He has become impatient, intolerant of the shortcomings of others, and a little bit of a jerk. He becomes aware of this thanks to his girlfriend, and he decides to learn tea ceremony as a way of regaining his *kokoro no yutori* ("mental/spiritual latitude"). There is plenty of philosophizing about the importance of bowing, and even the relation between Zen and the tea ceremony.



tion of the original with the exception of a fox named Loco who was added as Tezuka's personal trademark.

The use of manga by public institutions is one indication that they have been accepted as a legitimate educational instrument. In October of 1992, the Ministry of Education put out a pamphlet entitled *AIDS Rikai No Tame Ni* (AIDS 理解のために, "For an Understanding of AIDS") in comic format. It is not a complete manga story, but uses cartoon figures to explain and illustrate key points.

The Kawaguchi City Board of Education in Saitama prefecture produced a two-volume manga set called *Kawaguchi Monogatari* (川口ものがたり, "The Story of Kawaguchi") covering Kawaguchi's history from the Paleolithic Era to 1990, when the book was published. The set has been distributed to all 44 elementary schools and 23 junior high schools in Kawaguchi for use in social studies classes and libraries.

The fact that manga can be used as an effective medium for education seems to have been established in Japan, but that should come as no surprise to people who are reading a magazine like MANGAJIN.

• put out = 出版した *shuppan shita* • Paleolithic Era = 旧石器時代 *Kyū seki jidai* • social studies classes = 社会科の授業 *shakaika no jugyō* • (a little bit of a) jerk = (ちょっぴり) ひねくれ者 *(choppiri) hinekuremono* • philosophizing = 理論立て *rirondate*



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A Taste of Culture

WASABI

Nicknamed *namida* ("tears"), this fiery condiment brings joy to sushi-lovers everywhere.



by Elizabeth Andoh

It's no secret among my friends and colleagues that I consider food to be the best window through which to view any culture, and the chance to regularly peek into the dietary quirks of contemporary Japan fills me with delight.

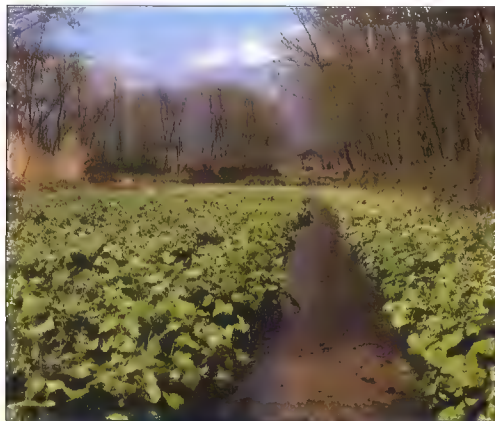
My initial inquiries into Japanese food were made because of dietary need, rather than academic interest. While a student at the University of Michigan (nearly 30 years ago), I had the opportunity to attend a special program at International Christian University in Mitaka, on the outskirts of Tokyo. I detested the cafeteria food at ICU, and as soon as I was able, lodged *geshuku*-style with a family nearby. I learned a great deal about food and contemporary lifestyles from my landlady, Mrs. Ohta. My "life lessons" later continued with my in-laws. In 1969 I embarked upon a formal course of culinary study with Yanagihara Toshio, who encouraged me to teach others, and to write in English about Japanese cooking. Since that time I've authored several cookbooks, written innumerable articles for American and Japanese publications, and frequently addressed audiences on both sides of the Pacific.

My special interest is in the link between culture and cuisine. Although everybody gets hungry, what we eat and how we prepare it, who we share it with and on what occasions, depends upon the society in which we are raised and nurtured. With so much food for thought, it's difficult to choose a point of departure. But after a recent visit to the wasabi fields of Izu and Nagano, I decided that a closer look at that incendiary root, beloved of all sushi addicts, might be a good way to inaugurate "A Taste of Culture" in MANGAJIN.

As its scientific name indicates, *wasabia Japonica* is indigenous to Japan. No one knows when wasabi was first appreciated for its pungency, but most sources agree it was a long time ago. A 10th century botanical text uses the kanji 山葵 for *wasabi* (山 *yama* = "mountain," and 葵 *ai* = "hollyhock"). The explanation for this unusual assignment of calligraphs is that the leaves of the wasabi plant resemble hollyhock, and wasabi grows wild on mountain slopes.

The *aoi* connection is interesting because hollyhock is most commonly associated in Japan with the mighty Tokugawa clan, whose family crest boasts three *aoi* leaves. Although Tokugawa Ieyasu, the clever and ruthless warrior who grabbed power at the turn of the 17th century, was said to be quite fond of wasabi, the choice of a hollyhock pattern for his family crest apparently had nothing to do with this fact. Instead, it's quite likely that the first attempts to commercially cultivate wasabi were an entrepreneurial response to the Shogun's personal preference. The area that is now called Shizuoka prefecture was the site of these early farming efforts, and the interior section of the Izu peninsula continues to be a major center of wasabi cultivation today. The other area now famous for growing wasabi is Azumino, a plain nestled between the mountains of the Japan Alps in Nagano prefecture. This area of Nagano was originally known for its pear production, but when Izu suffered damaging typhoons in 1929, wasabi growers began looking for new land to cultivate.

Wasabi is tricky to grow, primarily because it depends so much on natural circumstances. For wasabi to thrive it must be constantly bathed in pristine, chilly water with just the right mineral balance. Apparently the melted snows that trickle through the volcanic soil of both Izu and Nagano are ideal for this. Although each region uses a slightly different method of irriga-



A wasabi field (山葵田 *wasabi-da*) in Nagano Prefecture

tion and farming—Izu grows wasabi on terraced fields carved into sloping hills while Nagano's Azumino plain boasts flat beds with wide streams between the mounds of earth—both provide a water temperature of about 45-48°F degrees, year-round. Interestingly, wasabi farmers that I spoke with in both locales said that in the summer, when air temperatures can reach the 90 degree mark, the water in the wasabi beds feels cool and refreshing, while in the winter, when air temperatures fall to 25 degrees and lower, the irrigating waters feel comparatively warm and soothing.

The different methods of cultivation produce variations in the crop, and Izu-grown wasabi comes to market mostly as fresh, whole roots for grating, while most of the wasabi grown in Nagano prefecture is pickled. I confess I never did like *wasabi-zuke* (わさび漬, "pickled wasabi"), and my recent trip to Nagano hasn't changed my palate. But for those of you who relish the spicy root sliced and marinated with soy sauce, miso, plum paste, or sake lees, there are lots of shops selling these locally produced pickles. And because they travel well, most Asian groceries in America that cater to Japanese residents, carry quite a variety of *wasabi-zuke*.

Like many people, I had presumed that the powdered form of wasabi was an ancient method of preserving the fresh root, in much the same way that other root spices, such as tumeric or ginger are dried and pulverized. In fact, *kona wasabi* (粉わさび, "horseradish powder") is relatively new and first came on the market in Japan in 1939. It became increasingly popular after the war. The now-familiar powdered product is not processed

from real wasabi, but rather from the botanically related horseradish called *seiyō wasabi* (西洋わさび, "Western wasabi") or *wasabi daikon* (わさび大根) in Japan, to which green color has been added. Even the tubes of so-called *nama* 生 or "fresh" wasabi paste contain little or no *wasabia Japonica* despite their slightly fibrous texture and flecked appearance. Alas, after sampling the real thing in Izu and Nagano, I fear I've been spoiled forever.



A wasabi root from the Izu fields



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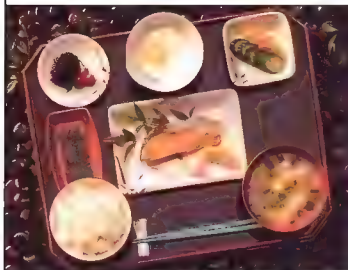
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Should you be fortunate enough to have a real, fresh wasabi root with its leaves still attached, whittle away the leafy end and, with a rough textured sponge, lightly scrub the root to remove any traces of earth. Wasabi will discolor fairly easily, but the blackened specks you often see are not necessarily an indication of spoilage. Rub the whittled end in circular motions against a fine-toothed grater. In Japan, graters made from real shark skin, rather than metal or ceramic materials, are preferred for this task. The resulting paste will be creamy in texture, very pale in color, and possess a fiery, though sweet, aftertaste. Delicious!

Although grated wasabi was enjoyed early on as a condiment with both grilled and raw fish, and also with buckwheat noodles, its real fame within Japanese cuisine can be traced to the development and popularity of *nigiri-zushi* 握り寿司 during the early part of the 19th century. The zippy wasabi enhanced the flavor of both the tangy sushi rice and sliced fresh fish. Sushi bar aficionados will tell you that wasabi should only be applied directly to the fish, or wedged between fish and rice, not dissolved in soy sauce for dipping. Even with sashimi (slices of raw fish, *sans* rice) the real gourmet will spread a little wasabi on the fish, then dip

the part without wasabi in soy sauce.

This is partly because of the taste (it's more powerful undiluted); also, sushi chefs who have spent ¥1,000 or more for a fresh wasabi root and gone to the trouble to hand-grate it, may consider it a waste to dilute it with soy sauce.

Actually, trade sources estimate that only 5% of sushi shops in Japan use fresh wasabi, but even if the wasabi is powdered, adding too much to sushi, sashimi, or any food for that matter, overwhelms the flavor of the main item, and may be considered an affront to the culinary skills of the chef.

Most Japanese eating establishments, however, will indulge the palates of their wasabi-loving customers. If you want extra wasabi, your chef may not approve, but he will probably understand.

In the next installment of "A Taste of Culture" we examine the choco-mania of modern Japan. By the way, I welcome reader queries and comments, and look forward to hearing from you.

Correspondence to: Elizabeth Andoh,
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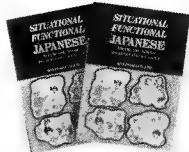
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calvin and HOBBS

by WATSON



1



2



3



4

1

Calvin: "How long do you think it is till bedtime?"

どのくらい 君は思うか 寝る時間まで

→ 寝る 時間 まで あと どのくらい あると 思う?

neru jikan made ato dono kurai aru to omou
go to bed time until after how much [longer] exist (clause) do you think?

- how long is it? に do you think (君は思う?) を挿入すると is it の語順が it is に変わる。

2

Hobbes: "Oh, six or seven hours, I imagine."

ウーン 6、7時間 私は想像/想定する

→ ウーン 6、7 時間 ってとこ かな。

U-n roku shichi jikan tte toko kana
Hmmm six seven hour(s) approximately I wonder

- 間をもたせるために、Oh の他に Well, Hmm などが使われる。

3

Hobbes: "Why do you ask?"

なぜ あなたは たずねるの?

→ 何 で (そんなこと) 聞く の さ。

nan de sonna koto kiku no sa
why such a thing ask [expl.] [emph.]

4

Calvin: "With any luck, Mom will notice we're missing by then."

運が少しでもあれば ママが気づく はくたちがいない それまでに

→ 運 が よけりゃ それまでに ママ が

Un ga yokerya sore made ni mama ga
luck (subj.) if good by then Mom (subj.)

僕たちのいないこと に 気がついてくれる だろ。

ore-tachi no inai koto ni ki ga tsuite kureru daro
the fact that we are not there of will become aware probably

- any luck の any は「ほんの少しでも」 運があれば、という強調。



1

WHAT ON EARTH MAKES
YOU THINK I'D WANT TO
SIT IN A STUPID TREE
IN THE FIRST PLACE???



2



3



4

Calvin: "You can't come up here, Susie! No girls allowed."

君は できない/ダメだ 上がってくる ところへ スージー 女の子はだれも許されない

→ スージー、君は 上がって来ちゃダメだ ぜ。

Sūjii kimi wa agatte kicha dame da ze
(name) you as-for can't come up is (emph.)

女人 禁制 だから な。

Nyonin kinsei dakara na.
Women prohibited because [emph.].

Susie: "What on earth makes you think I'd want to sit in a stupid tree in the first place?"

何が 一体全体 あなたに思わせる 私が 腰かけたい くだらない木 もともと

→ だいたい なんで あたしが

Daitai nan de atashi ga
in the first place why I/me (subj.)

くだらない 木 なんかに 腰かけたい なんて 思う の よ。

kudaranai ki nanka ni koshikaketai nante omou no yo
uninteresting tree the likes of in want to sit something like think (explan.?) (emph.)

- on earth は質問を強調するフレーズで特に意味がない。従って、これを抜いても文が成立するのが見分けるコツ。
- in the first place の他に to begin with を使い、「そもそも」/「だいたい」/「もともと」の意。

Calvin: "Leave it to a girl to take all the fun out of sex discrimination."

女の子にまかせる 取る 全ての楽しみ から 性差別

→ ちえ、女の子って 性差別 の 楽しみ を みごとに うばっちゃう んだ もんな。

che onnanoko tte seisabetsu no tanoshimi o migoto ni ubachau n da mon na
drat girls (quote) sex discrimination's fun (obj.) splendidly rob/take away (explan.) (emph.)

- leave~to person は「誰かに任せる」の意。ここでは、女の子に任せるしかない、つまりはかなわないという裏の意味がある。
- out of は一語では from のこと。
- 最初はカルヴィンがスージーに意地悪を言って楽しもうとしたが、彼女がその手にのらなかっただけでなく、カルヴィンをバカにしたので、彼はすっかり拍子がぬけてしまった。



1



2



3



4

Calvin: "We are a fierce and dirty band of cutthroat pirates."

僕らは ーだ 荒々しい そして非道の 軍団 凶暴な 海賊

→ 僕らは 荒狂う 極悪非道の 海賊 軍団 だ。
Bokura wa arekuruu gokuakuheidono kaizoku gundan da.
 we (masculine) as for fierce cutthroat pirate gang are

- 海賊ごっこは、日本のチャンバラごっこのように男の子の遊びと見なされる。

Calvin: "Keep a sharp lookout, Matey. We want no sissey girls on our ship!"

続ける しっかりした見張り 相棒よ 俺達は欲しくない 女々しい女の子 我々の船に

→ おい、しっかり 見張れ よ。

Oi shikkari mihare yo.
 hey staunchly/firmly lookout/watch (emph.)

俺達 の 船 に めめしい 女 なんか 乗せない ん だから な。
Ore-tachi no fune ni memeshii onna nanka nosenai n da kara na.
 we/us ('s) ship on sissy female(s) the likes of do/will not let on (explan.) because (colloq.)

Hobbes: "We don't like girls?"

→ 俺達、女の子 嫌いな の？

Ore-tachi onnanoko kirai nano?
 We (mas.) girls dislike?

- Matey は海賊用語でお互を呼ぶときに呼称として使う。
- we want no = we don't want any = (一人も)ほしくない

Calvin: "Of course not, Dummy! We're a murderous bunch of pirates, remember?!"

→ 当たり前 さ、この間抜け！ 俺達 は 人殺しの 海賊団 だ ぞ、忘れた のか？！
Atarimae sa, kono manuke! Ore-tachi wa hitogoroshi no kaizoku-dan da zo. Wasureta no ka?
 matter of course (emph.) you idiot we/us as-for murderous pirate band are (emph.) forgot (explan. -?)

- of course (もちろん) は肯定文に答える時はそのままだが、否定文に答える時は not を追加する。ここでは we do not like girls が「もちろん」なので、of course not となっている。
- dummy は dumb (間抜けな) から派生した呼び名。

Hobbes: "Who do we smooch then?"

だれ ぼくたちは いちゃつく それなら

→ じゃあ、誰 と いちゃつく の さ。
Jaa dare to ichatsuku no sa.
 well/then who with smooch (explan.) (emph.)

Microsoft in Japan



Although Japan is a powerful, even dominating presence in most computer-related industries, it has had very limited success in the software market. US vendors now have about 50% of the Japanese market for packaged software, but there are no Japanese software products in the US.

We talked with one of the companies that has been very successful in Japan—Microsoft.

Our interview is with Cindy Durkin, Marketing Manager, Far East Region.

Can you tell us a little about the characteristics or peculiarities of the Japanese software market.

In the US, the choice is basically between IBM compatibles and Macintosh, but in Japan there are five different, incompatible hardware platforms. Differences exist in keyboard layout, monitor design, printer support, and many other areas. This means that software developers have to write five different versions of their applications software to cover the entire Japanese computer market, one for each PC hardware architecture.

At one time, the same kind of situation existed in the US, but IBM was so powerful that the other hardware vendors in the US adopted IBM standards, and it became an open system that everyone adhered to. In Japan that didn't happen; the hardware vendors all went off in their own direction and created proprietary systems to differentiate themselves from their competition.

Now, it looks like that kind of protectionist mentality has hurt the Japanese, since it has hindered the development of a packaged software industry.

Does Microsoft license different versions of MS/DOS to the five different hardware makers?

Microsoft creates what's called an OEM adaptation kit, which includes our MS/DOS system and the tools necessary for them to make the modifications. We give that to each of the OEMs and they make their modifications and create what's really an individual version of MS/DOS.

In the US we have a version of Windows and a version of DOS that we sell in the retail stores. You can go to a retail outlet like Egghead and buy Windows, or buy DOS. In Japan we sell these only through hardware manufacturers. People don't know that we make Windows or MS/DOS because we only sell them to hardware manufacturers. In Japan when you say Microsoft people think of word processing software or spreadsheet software, not operating systems, even though most of our revenue in Japan comes from operating systems.

Is that ever going to change?

Yes, we've committed publicly to providing a retail version of Windows that will have the Microsoft name on it and be available in retail stores.

How was Microsoft able to get the Japanese to license MS-DOS? Since the operating system is such a critical part of the computer, why didn't the Japanese develop their own?

One of the main reasons is that soon after coming to Japan in 1977, Microsoft formed a strategic partnership with Kuzuhiko Nishi, founder of ASCII Corporation. ASCII Corporation would later become one of Japan's largest software and computer magazine publication companies. This relationship proved to be a very beneficial one. Microsoft provided the languages and operation systems software and ASCII worked with the computer hardware manufacturers to license Microsoft's software. ASCII became the

sole agent and key distributor for Microsoft software in Japan. As time passed, however, Microsoft's vision for its business direction proved to differ significantly with that of ASCII, and the two organizations eventually parted ways.

In 1986, Microsoft officially opened a subsidiary in Tokyo. By then in the US, Microsoft was expanding its business into the arena of desktop applications. The localization of desktop applications into Japanese became a critical challenge to Microsoft Japan's development teams. To make computer software products marketable in Japan, major changes were needed in the core code of Microsoft products.

What are some of the problems involved in adapting or localizing software for the Japanese market?

The first problem is with the inputting and outputting of the larger character set required by the Japanese language. Unlike European languages which have less than 128 characters, Japanese software has to support the input and output of over 7,000 pictorial characters. The Far East character sets are often referred to as the Double-Byte Character Sets (DBCS) because of the additional memory it requires to store and identify character sets greater than 128 characters. Application software code has to be modified to read, store, and sort kanji and kana characters.

You also have to make cultural adjustments; for example, calendar dates—in Japan 1992 is Heisei 4. Another example can be found in word processing.

In Japanese word processing you need to include an option to write vertically, from right to left, in addition to the English style of horizontally, from left to right. These differences in features make the localization of products for the Japanese market very complex.

I've heard that you have simplified that process somewhat.

Our development groups in Redmond, WA (Microsoft headquarters) are responsible for writing code that makes faster localization possible. For example, messages that appear on the computer screen are all placed in a special resource file within the program. Translating the messages from English to Japanese then becomes a simple matter of translating the resource file, rather than hunting through thousands of lines of computer code looking for each message.

Tokyo development groups are responsible for selecting the new features to be added, translating the onscreen messages, and adding local "fit and finish," such as icon and desktop customization. The Tokyo development team, through

user education programs and by working closely with the product marketing group, monitors the local market to make sure that the products introduced in Japan reflect local customer requirements.

What consumer products are you selling in Japan now?

Word for Windows, Excel for Windows, Works, Multiplan, Microsoft games, languages, including C, C++, Basic, Fortran, and MASM. For the Macintosh, we've also localized Excel, Flight Simulator and our networking product Microsoft LAN Manager. And we've also done special versions of our hardware mouse products for the Japanese market.

Are there five versions of each of those PC products?

No, because Windows allows you to write one single program that will run on all the different versions of Windows.

Will Windows be able to unite the splintered Japanese market?

Well that's the great hope. That's Microsoft's mission and a number of the

(continued on page 26)

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"Bananamania" sweeps Japan

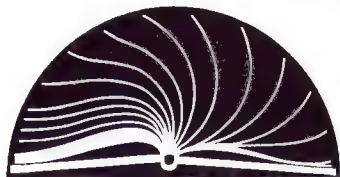
Kitchen, Banana Yoshimoto. Translated by
Megan Backus. New York: Grove Press, 1993.
152 pages, \$14.95 (hardcover).



Recent Japanese literature may be divided into two groups of writers: the critically aware, intelligent, and always challenging novelists such as Oe Kenzaburo, Abe Kobo, Tsushima Yuko, and Shimao Toshio; and the recently ascendant group of immensely popular—though emotionally and intellectually superficial—stylists such as Murakami Haruki and Yoshimoto Banana. Yoshimoto, in fact, has become a truly massive phenomenon, selling millions of copies of books with names like *Pineapple Pudding*, *NP*, *Song from Banana*, and—biggest of all and now available in an English translation—*Kitchen*.

The short novella *Kitchen* is the story of a young woman named Mikage who loses her only living relative, moves in with a vague acquaintance named Yuichi and his transsexual mother,

and seeks solace in cooking and Yuichi when Yuichi's mother dies. Like the even shorter *Moonlight Shadow*, also included in the book, *Kitchen* does not burden the reader with characterization, plot, irony, involved dialogue, or meaningful imagery. Instead we have a succession of brief scenes whose unifying elements include bright sunlight, smiling faces, and Mikage's mostly successful search for domestic bliss centering on (you got it) the kitchen—all phrased in a chatty, fragmented, and cute conversational style. (In the Japanese version, that is. Translator



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Megan Backus has given us a somewhat more mature-sounding and grammatical tale, though still true to the shallow spirit of the original).

The story opens with the death of the person closest to Mikage, her grandmother. The book's thoughtless, flighty tone is made clear by her reaction: "When my grandmother died the other day, I was taken by surprise... It was total science fiction."

When events, or the lack of them, threaten to overwhelm Mikage, an obsession with food and cooking becomes her salvation. "At the supermarket," she declares, "I would stare at a bright red tomato, loving it for dear life. Having known such joy, there was no going back." And also, "That summer I had taught myself how to cook. The sensation that my brain cells were multiplying was exhilarating." One wonders how much cooking it would take for her to develop intelligence. In an afterword to the Japanese edition (not included in the translation) Yoshimoto's former college professor tries to explain this preoccupation with food, and the giddy happiness it brings. He observes that, "The young women of these stories get the energy to live from eating, and thinking about eating," fairly reflecting the author's notion of home-centered womanhood when he continues, "For young women, I should say, nothing could be more natural and healthy than this."

Mikage's other interest, Yuichi, develops more haphazardly. After a flap with Yuichi's girlfriend, Mikage tries to get the upper hand by asking him out for tea. All seems to be going

well when Yuichi opens the car door for her but, "Then it suddenly occurred to me—Yuichi must have opened the car door for that awful girl as well. Inexplicably, my seatbelt seemed too tight. I realized with amazement—oh! This must be jealousy." Sex, of course, is totally absent: their intimacies go only as far as Yuichi proudly showing off his impressive word processor, or Mikage rushing by taxi to take a meal to Yuichi when she discovers late one night that he is hungry.

The flap copy of the American edition of *Kitchen* claims that the "seeming simplicity" of these stories is merely "the ruse of a masterful storyteller." If Yoshimoto is indeed a gifted novelist disguising herself in childish cant, then the pointless feint succeeds; but the concurrent claim that Banana's "whimsical style... recalls the early Marguerite Duras" is simply too much.

Kitchen's simplicity, however—and its total lack of gravity, dignity, and evocative ambiguity of Duras—makes it quite easy to get through in Japanese. Intermediate to advanced level students will find it an eminently readable exercise, with the dictionary hardly necessary (in the pocket edition, kanji as difficult as, say, "sabishii" are given furigana); and of course, one cannot escape the considerable value of reading Yoshimoto's work as a form of cultural study—for, like it or not, Bananamanian is still happening in Japan.

John Urda is a free-lance writer and editor in New York.



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(continued from page 23)

hardware vendors have the same vision. As a software vendor it's so hard to write five different versions—you can write one for Windows and be successful. The only problem so far is that Windows 3.0 was not the product to create wide-spread momentum in Japan. Windows 3.1 is, and we hope to see a great increase in Windows usage in the next year.

What percentage of PCs in Japan now have Windows 3.0 installed?

In the fiscal year '92, which ended in June of '92, it was 10.2%. By the end of June '93, we expect to have 18.9%.

Just for reference what is the penetration of Windows in the States?

It's over 60%—Windows penetration is relatively low in Japan.

Since that's a percent, it doesn't really have anything to do with the low proliferation of PCs per se, but I guess that as more PCs are sold in Japan, things can only get better for Microsoft.

That's correct, PC proliferation is relatively low in Japan compared to other

parts of the world. There are 2 million PC's sold in Japan per year but in Japan, 20 million word processors [wāpuro—single purpose word processors] are sold. That situation is unique. Also, most of the PC sales in Japan are to businesses.

I've heard that the proliferation of Windows in Japan will give even more of an edge to the US software developers.

Yes, definitely so. Currently only about 500 Windows applications are localized for Japan. In the US there are over 5,000 Windows applications, so if the other 4,500 can just change to double-byte character sets and localize their help messaging files, then they have instant Japanese products to put on the market. Once you've created a Windows application, the localization process is not that difficult compared to starting a Japanese Windows application from scratch.

Earlier you mentioned the fact that the existence of five different platforms hindered the development of the packaged software industry in Japan. Are there other reasons why Japan has had only

limited success in personal computer software?

Japan has a huge custom software business. Mainframe computers are very popular, and so companies go to these software houses that design a solution from the ground up—a proprietary system. These aren't commercial systems, they are designed for one client, one purpose, and they would never be packaged and put on the market. Of course, they couldn't package them and market to other countries. In the US, software vendors created packaged products that could be put on the shelf and then developed a re-seller network that could take those packaged products and build solutions for customers who need custom solutions.

I think everybody's cheering on those American companies that are doing well in Japan.

It is heartwarming to have some successes in the country that's just tearing us apart in other industries.



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THE WORLD KEEPS CHANGING

— A Dramatic Comic Advertisement —



Businessman 1: *Na,nanii!?
"Wha,whaat!?"*

Businessman 2: *Tanoshimi ni shiteta
terebibangumi ga kyanseru ni
natta dakeda.
"It's just that the TV program
he was looking forward to got
cancelled."*

FX: GAAAN
(an FX word indicating
shock or realization)

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Lesson 23 • *Hai* (Part I)

As a rule, a word in one language rarely has a truly exact equivalent in another language; there are always differences, though often very subtle ones, in nuance and usage. Still, with words as simple and basic as *hai* and “yes,” one might expect to find exceptions to the rule.

No such luck. *Hai* and “yes” do indeed cover a lot of the same territory, but *hai* in Japanese is also used in some situations where an English speaker would rarely or never say “yes.” In fact the uses of *hai* are sufficiently varied, and sufficiently different from the usage of “yes” in English, that we have decided to devote two Basic Japanese lessons to them.

For this first lesson we have chosen examples in which *hai* means “yes” in the sense of affirmation: answering a yes-or-no question, confirming the truth/correctness of something, or assenting/agreeing to do what another person has asked. For the most part, these represent situations where the correspondence between *hai* and “yes” is quite close: either “Yes” by itself is a fully adequate translation, or it can be worked into a phrase like “Yes, that is correct,” or “Yes, I will do as you wish.” But in some of the examples it seems less strained simply to consider *hai* as equivalent to “okay/all right/certainly.” And then there are the cases where *hai* in response to negative questions seems to mean “no” instead of “yes.”

In the next lesson we will feature examples in which *hai* means “yes” in the sense of “I hear you” (with various additional implications depending on the circumstance), and some other miscellaneous uses.

In business negotiations, there have been cases in which Americans accused the Japanese of backing out on what the Americans thought was a done deal, and even when matters don’t reach that point, Americans often express their exasperation at not being able to tell when “yes” means “yes” to the Japanese. In some cases the problem is no doubt with American misunderstanding of *hai*, while in others it is with Japanese misuse of “yes” as if it were an exact equivalent of *hai*. We hope this two-part lesson will give our readers a better grasp on the important differences between *hai* and “yes.”

A plain “Yes” or “No” question

In this scene from *Sasayama-san* (a spin-off from *Tsuri-Baka Nisshi*, our feature manga in this issue) the *buchō* (“division head”) has just finished apologizing for abruptly canceling what was to be Sasayama’s first-ever golfing experience the day before. Now he wants to know if Sasayama would be free to join him in entertaining a client tonight.



©Yamasaki and Kitami / *Sasayama san*, Shogakukan

Buchō: ところで
Tokoro-de
by the way

今夜は あいてる か ね?
kon'ya wa aite ru ka ne?
tonight as for open ? (colloq.)
“By the way, are you free tonight?”
(PL2)

Sasayama: はい。
Hai.
“Yes.” (PL3)

- *aite-(i)ru* (“be open/free”) is from *aku* (“[something] opens/becomes free”).

A negative question

Negative questions are sometimes tricky because the logic is different from that in English. The general rule to remember is that answering *Hai* essentially means “Yes, that negative statement is correct.” As this example shows, *Hai* would actually correspond to an English “No” in such cases.

In this scene Shōsuke has been waiting to hear from another section chief, Kozuka, in the same food products division of Itsui Bussan, a huge trading company. Because of the intense rivalry between these sections, it turns out that Kozuka has “stolen” customers from Shōsuke’s section.



© Hijiri Hideo / Naze ka Shōsuke, Shogakukan

Takayama: 3日 も たつ のに、

Mikka mo tatsu no ni
three days all of pass even though

小塚課長 から 何も言ってきてないの!?

Kozuka-kachō kara nani mo itte kite-nai no!?
(name-title) from haven't said a thing?

“It’s been three whole days, and Mr. Kozuka hasn’t gotten back to you at all?” (PL2)

Shōsuke: ハイッ

Hai!

“Yes (that is correct)” → **“No, he hasn’t.” (PL3)**

- *mo* after *mikka* (“three days”) indicates that, in this case, it’s a long time

Shōsuke: しかし、小塚課長 は 一昨日 から 北海道 へ 出張 ですし、
Shikashi, Kozuka-kachō wa ototoi kara Hokkaido e shuchō desu shi,
however, (name-title) as-for day before yesterday from Hokkaidō to business trip is and
“But, Mr. Kozuka has been on a business trip to Hokkaido since the day before yesterday, and . . .” (PL2)

- the kanji 一昨日 can be read *ototoi* (conversational), or *issakujitsu* (formal).
- Shōsuke, the eternal optimist, is trying to rationalize the fact that he has not heard back from Kozuka-kachō about some prospective customers he has found for a new product. Takayama, on the other hand, suspects that Kozuka-kachō’s silence is a bad sign.

An ordinary request

The president of a moving company is asking the clerk to show him some order slips. The question here uses ordinary, positive verb form, and the *Hai* response is straightforward, just like a “Yes” in English.



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President: ちよつと 受注票 を 見せてくれる か?
Chotto juchū-hyō o misete kureru ka?
 a little order slips (obj.) show me ?
 “Would you let me see those order slips a minute?” (PL2)

Clerk: はい。
Hai.
 “Yes, sir.” (PL3)

A request with a negative wording

The general rule regarding negative questions and *hai* does not hold when the negative question is an invitation or request. Invitations are normally made in a negative form (*-nai ka/-masen ka* = “won’t you . . .”), while making a request with *-te kurenai ka* (“won’t you [please] . . . for me?”), like the teacher in this example, is really just a way of making the request sound “gentler”/more polite, rather than being a true negative statement. In either case, answering *hai* expresses acceptance/assent: “certainly/all right.”



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Teacher: 新之助。
Shinnosuke
 (name)
 今度 お父上 に あわせてくれないか。
Kondo o-chichue ni awasete kurenai ka?
 this time (hon.) father with won't let me meet (please)?
 “Shinnosuke, Won’t you let me meet your father sometime?” (PL2)

Shinnosuke: は、はい。
Ha, hai.
 okay/sure
 “O- okay.” (PL3)

- *chichue* is a word for “father” that has an archaic/aristocratic feeling—appropriate for the setting of this story.
- *awasete* is from *awaseru*, the causative “make/let –” form of *au* (“meet”).

Asking permission

At a *ryōtei* (a high class restaurant) this Chairman of the Board wants to show his subordinate how intimate/familiar he is with the proprietress, and asks if he can lay his head on her lap. She grants him permission by responding with *Hai hai*.



© Shinda Tatsuo / *Torishumariyaku Hira Namijiro*, Shogakukan

- Chairman:** 久しぶりに 深酒 して、
Hisashiburi ni fukazake shite
 first time in long time for heavy drinking did-and
 眠くなってきた わい。
nemuku natte kita wai.
 sleepy am becoming (masc. colloq.)
“I’ve drunk more than I have in a long time, and I’m getting sleepy.” (PL2)
 いいかな、女将?
ii ka na, Okami?
 fine/okay is it?
“May I, Madam?” (PL2)
- Proprietress:** はいはい。
Hai hai.
“Yes, yes (go ahead).”

Clarifying a response

From *Oishinbo*: the impetuous reporter, Yamaoka, invites his female co-worker, Kurita, to a restaurant. Although there is undeniably an attraction between these two, Yamaoka’s pride will not allow him to show any sign of affection. This is how he reacts after Kurita mentions another man she has been seeing.



- Yamaoka:** 来る の? 来ない の?
Kuru no? Konai no?
 come (ques.) don’t come (ques.)
“Are you coming or not?” (PL2)

- Kurita:** はい はい。
Hai hai
 yes yes
 行きます、行きます。
ikimasu, ikimasu.
 (I will) go (I will) go.
“Okay okay, I’m coming, I’m coming.” (PL3)

- you could say that her “*Hai*” was a response to the positive part of his question; or, you could say that the “*Hai*” was more an acknowledgement of the question, with “*Ikimasu*” being the actual response. In either case, clarifying the response with a statement of what you intend to do is a good idea in this case, since it could be confusing even to native speakers.
- note the use of the verb *iku* (“go”) in a situation where an English speaker would say “come.”



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An exception?

In this scene, from *Sanchōme no Yūhi*, the boy recognizes his old childhood sweetheart on the university campus where they are both students. They were separated during elementary school when his father was transferred to another town.

In the second frame, his question appears to be a negative one, but the actual thought process here could be called positive—he thinks that it probably is his old sweetheart, and he wants to verify that. Contrast this with the negative question in our second example in which Takayama thinks that Kozuka probably has not gotten back to Shōsuke.

Since the response to this kind of question can be confusing even to native speakers, she clarifies her response by stating her name.



Fumio: あのう...もしもし。
Anō... Moshi moshi
 Uh-h... Hello.
 “Uh-h... **Excuse me.**”

Miko: は、はい...?
Ha, hai?
 “**Ye, yes?**”

- *moshi moshi* is best known to students of Japanese as a way of answering the telephone. The usage shown here, as a way of hailing or attracting another person's attention, might seem a little old-fashioned, but is not unusual.
- her response of *Hai* here is more along the lines of the examples we will present in part II of this lesson acknowledging that you hear the other person.



© Saigan Ryōhei / *Sanchōme no Yūhi*, Shogakukan

Fumio: 失礼 です けど、
Shitsurei desu kedo,
 impolite is but

日辺美子さん じゃないですか？
Nippen Miko-san ja nai desuka?
 (name-hon.) aren't you
 “**I beg your pardon, but aren't you Nippen Miko?**” (PL3)

Miko: は、はい。日辺 ですけど あなた は？
Ha, hai. Nippen desu kedo, anata wa?
 ye, yes (name) am but you as-for
 “**Ye, yes, my name is Nippen, but who are you?**” (PL3)

- a more conventional reading for her name would be Hibe Yoshiko. This story is about her problems with writing, however, so the name *Nippen* is a pun of sorts.



POLITENESS LEVELS

Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as “do” in English, but in Japanese there is a very clear distinction between the “politeness” levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as “do” in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from *manga* is a good way to get a “feel” for these politeness levels. You see words used in the context of a social setting.

The danger in “picking up” Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you “slack” as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

PRONUNCIATION GUIDE

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don’t vary as they do in English. While English uses the five letters a, e, i, o, u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a, i, u, e, o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana “alphabet.” They are pronounced:

- a like the *a* in *father*, or *ha ha!*
- i like the *i* in *macaroni*
- u like the *u* in *zulu*
- e like the *e* in *get*, or *extra*
- o like the *o* in *solo*

The length of time that a vowel sound is held or sustained makes it “long” or “short” in Japanese. Don’t confuse this with what are

called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it’s held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo*, *okāsan*), or by repeating the vowel (*imasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (“collar”).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost “spitting out” the rest of the

word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word *bookkeeper*.

The *n* sound: When it is not attached to a vowel (as in *na, ni, nu, ne, no*), *n* is like a syllable in itself, and as such it receives a full “beat.” When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for “no smoking,” *kin'en* (actually four syllables: *ki-ne-n*) and the word for “anniversary,” *kunen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same in English.

昼下りの悩み



Title: 昼下り の 悩み
Hiru-sagari no Nayami
shortly after noon ('s) trouble/worry
Early Afternoon Quandry

- in regard to time, *sagari* (from the verb *sagaru*, "come down/sag") means "sometime past/shortly after" → *hiru-sagari* = "a little after noon."

Woman: 肉まんを先に食べてあんまんを
Nikuman o saki ni tabete anman o
meat bun (obj.) first eat-and bean jam bun (obj.)
デザートにするか
dezāto ni suru ka
have for dessert (?)
"Shall I eat the *nikuman* first and have the *anman* for dessert?" (PL2)

- nikuman* (steamed, meat-filled buns) along with *anman* (steamed buns filled with sweet red bean jam) are popular snacks during the cooler months.
- saki ni* = "first/before something else."
- tabete* is the *-te* ("continuing") form of the verb *taberu* ("eat").
- dezato ni suru* = "make it (my) dessert" → "have for dessert."

Woman: あんまんを先に食べて肉まんを
Anman o saki ni tabete nikuman de
bean jam bun (obj.) first eat-and meat bun with
口直しするか
kuchinaoshi suru ka
clear the palate (?)
"Or eat the *anman* first and clear my palate with the *nikuman*?" (PL2)

- kuchinaoshi suru* = "clear the palate/get rid of an aftertaste" and is written with characters "mouth correction."

Woman: いっそう 交互に 一口ずつ 食べるか
Isso kōgo ni hito-kuchi zutsu taberu ka
rather/better to alternately one bite each eat (?)
"Or would it be better to eat one bite of each alternately?" (PL2)

Woman: 日曜日 だって のに
Nichiyōbi da tte no ni
Sunday is say that even though/despite that
なんて ヒマ なん でしょ
nante hima nan desho
(emph.) free/spare time (explan.) am, aren't I
"They say it's Sunday, but boy I'm free, aren't I."
→ **"Even for a Sunday, I sure am bored."** (PL2)

Sound FX: もぐもぐ
Mogu mogu
(chewing sound)

- datte* is a contraction of *da to iu* ("say it is").
- Nichiyōbi da to iu no ni* = "It's Sunday, I/you say, but..."
- nante* adds special emphasis; *nante hima* = "how free (I am)!/such bored."
- desho* is often shortened to *desho* in colloquial speech.

端数



Title: 端数
Hasu
Fractions

OL1: 360 割る 19 って いくつ?
Sanbyaku-rokujū waru jūkyū tte ikutsu?
360 cu/divide by 19 as-for how much?
"How much is 360 divided by 19?" (PL2)

Sound FX: ビビ
pi pi (sound of calculator)

OL2: えーとね... 18.94.
"Ēto ne... jūhachi ten kyū yon.
"Let's see... 18.94" (PL2)

- ... tte ikutsu? is a contraction of ... to iu no wa ikutsu (desu ka).
- ēto (ne) is a verbal pause while thinking → "let's see/well."
- a decimal point is read *ten* ("point/dot").

OL1: うー / ハンパ だ ー。
U / Hanpa da na-.
(moan) fraction is (exclam.)
"Oh no," / "It's a fraction, isn't it." (PL2)

OL2: 困った ねー
Komatta ne-.
"We've got problems, don't we." (PL2)

- hanpa = "a fraction/something not whole or complete."
- komatta is the plain past form of the verb *komaru* ("be perplexed").

Kachō: ワタシ は いら ない から ...
Watashi wa iranai kara ...
I/me as-for don't need/want so/because
"I don't want any, so..." (PL2)

OL2: あつ じやあ 18 人 だ から ...
A! Jā jūhachi-nin da kara ...
(exclam.) then/so 18 people is so
"Oh! Then, it's 18 people, so..." (PL2)

OL1: 360 割る 18 ちょうど 20 ね!!
Sanbyaku-rokujū waru jūhachi de chodo nijū ne!
360 divide 18 by exactly 20 (excl)
"360 divided by 18 is exactly 20, isn't it?" (PL2)

OL1& OL2: やったーっ!
Yatta-!
"All right!!!" (PL2)

OL1: では 分ける ぞ。
De wa, wakeru zo.
well then divide up/portion out (emph.)
"Well then, I'll divide it up." (PL2)

Kachō: だれだ, 丸い ケーキ なんか 持ってきた の。
Dare da, marui kēki nanka motte-kita no.
who is it round cake something like brought ?
"Who brought a round cake, of all things?" (PL2)

もーっ
Mō!
(exclam.)
"I give up) already!"

- ... nanka = "such a thing as ... / ... of all things."
- mō means "already/now," and it implies a complete thought, but it's used as an expression of mild disgust.
- the *kachō*'s sentence is an example of reversed syntax; the unreversed order would be *Marui kēki nanka motte-kita no (wa) dare da?*
- zo is an emphatic particle used mostly by men.



田中くん Tanaka-kun

by タナカヒロシ
Tanaka Hiroshi

Add Tanaka-kun to your library! See page 83

上を向いて歩こう



Title: 上を向いて歩こう
Ue o muite aruko
above/up (obj.) face-and let's walk
Let's walk facing up → **Keep your chin up**

- *muite* is the -te form of *muku* ("face [toward]").
- *aruko* is the form of *aruku* ("walk") that expresses will/intent ("let's... / I think I'll..."). In this story it's used to encourage the listener to do something: "Let's keep our chins up" → "Keep your chin up."
- this line was the title of an early 1960s popular Japanese song which became known in the US as "Sukiyaki."

Sound FX: ショボン...
Shobon...
(effect of someone being downcast/depressed)

Colleague: 女にふられたぐらいで
Onna ni furareta gurai de
woman by jilted only/just with
クヨクヨ すんなよ
kuyokuyo sun na yo
mope/brood don't (emph.)
"Stop moping just because you got jilted by a woman." (PL2)

元気をだせ! 元気をだせ!
Genki o dasē! Genki o...
energy/good spirits (obj.) put out energy/good spirits (obj.)
"Cheer up! Cheer up!" (PL2)

- *furareta* is the past form of *furareru* ("be jilted").
- *gurai* (or *kurai*) after a verb implies that the action is small/insignificant. The phrase... *gurai* de means "with only... just because..."
- *sun na* is a contraction of *suru na*, a negative command form of *suru*.
- *kuyokuyo suru* = "mope/brood/feel sorry for oneself"
- *genki* refers to a state of "good health/spirits," and *dase* is the command form of *dasu* (lit. "put out/bring out"). He repeats *genki o* for emphasis.

Colleague: 下ばかり向いてても
Shita bakari muite-te mo
below/down only/always even if are facing
いいことなんかないぞ...
ii koto nanka nai zo...
good thing things like don't exist/won't happen (emph.)
"Even if you are always looking down, good things won't happen." → "Nothing good will come of looking down all the time." (PL2)

上を向いて歩こう...上を向いて...
Ue o muite arukō... Ue o muite...
above/up (obj.) face-and let's walk... above/up face and
"Keep your chin up... Chin up!" (PL2)

Tanaka-kun: う...うん
U...un.
y-yeah/o-okay
"Y-yeah (I suppose you're right)." (PL2)

- *muite-te mo* is a contraction of *muite-ite mo*, the "even if" form of *muku*.
- *zo* is a rough emphatic particle generally used only by males.

Arrow: サイフ
Saifu
Wallet



田中くん Tanaka-kun

顔で笑って



1

Tanaka-kun: おっはよー
Ohhayō
"Good morning!" (PL2)

- adding the small つ *tsu* to the standard morning greeting *ohayō* shows he is saying it with a cheerful "bounce" in his voice.



2

OL: 失恋した わりには 元氣 ネエー
Shitsuren shita wari ni wa genki nē
lost one's love considering that good spirits (colloq.)
"For having been jilted, you sure are in good spir-
its." (PL2)

Sound FX: ズン
Zun
Thud (here, the slapstick effect of Tanaka-kun keeling over in the face of her plain-spokenness.)

- *shitsuren*, written with the kanji for "lose" and "romantic love," can refer to various situations in which one's love has been unrequited/unreturned. *Shitsuren suru*, its verb form, most commonly means "be jilted," and *shitsuren shita* is the past form.
- *wari-ni* after a verb means "considering that/given that"; "considering that you were jilted" → "for having been jilted."
- *ne* by itself often replaces *desu ne* ("is, isn't it/are, aren't you?"), especially in feminine speech. She lengthens it for emphasis.



3

Tanaka-kun: 顔で笑って 心で泣いてるんだよ
Kao de waratte kokoro de naite-ru na da yo
face with smile-and heart with crying (explain.) (emph.)
ハハハハ...
Ha ha ha...
(laugh)
"I've got a smile on my face, but I'm crying in-
side." (PL2)

OL: ふーん
Fūn
hmm
"Oh, really?" (PL2)

- *naite-ru* is a contraction of *naite-iru*, from *naku* ("cry/weep").
- *fūn* with a long vowel represents a low hum sounded mostly in the back of the throat. It basically expresses interest/understanding.



4

OL: かわいそ〜
Kawaisō—
(expression of pity)
"You poor thing." (PL2)

Arrow: 顔で泣いて 心で笑っている
Kao de naite kokoro de waratte-iru
face with cry-and heart with smiling/laughing
Tears on her face but laughing inside. (PL2)

Tanaka-kun: ワッハハハハ
Wah ha ha ha
(laughter)

- *kawaisō(-ni)* is used to express "feeling pity/feeling sorry for" someone.

オバタリアン

OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

The name *Obatarian* was coined from the two words *obasan* (literally "aunt," but also used as a generic term for middle-aged/adult women), and *Batarian* (the Japanese title for the American horror movie *Return of the Living Dead*—a reference to the "battalions" of zombies in the film). It refers to the type of middle-aged terror shown in the manga, and has now become a part of the Japanese language.

In this series, Obatarian is most commonly drawn as the character in the last frame, but the name is also used for all the various types shown in this strip.



1

Narration: オバタリアンは...
Obatarian wa...
Obatarians...

Arrow: 定規

Jōgi

Ruler

Sound FX: ペチャクチャ
Pecha kucha (effect of talking/chattering)



2

Narration: 手近かに棒状のものがあると...
Tejika ni bōjō no mono ga aru to...
within reach at stick-shaped thing (subj.) exists if/when
if there is a stick-shaped object within reach...

Arrow: 孫の手

Mago no te

grandchild's hand

Backscratcher

- *tejika* combines the words for "hand" (*te*) and "near" (*jika* is from *chikai*; *ch* changes to *j* for euphony) for a word meaning "near at hand/within reach."
- *ni* is a particle for indicating where something "is/exists" (cf. *de*, which is used to indicate where actions take place).
- *bō* = "stick" and *jō* is a suffix meaning "similar in form/nature," so *bōjō* = "stick-shaped."
- "backscratchers" in Japan are known by the charming name of "grandchild's hand."



3

Narration: 無意識に肩をたたく。
Muishiki-ni kata o tatak.
unconsciously/instinctively shoulders (obj.) hit/pound
instinctively pound their shoulders.

Arrow: ポスター

Posutā

Poster

- "pounding," rather than "rubbing/massaging," is the traditional treatment for tired/stiff/aching shoulders in Japan though, in fact, a "pounding" will often include a certain amount of "rubbing/massaging."



4

Arrow: たくわん

Takuwan

Pickled radish.

- more detailed information on *takuwan* (or, *takuan*) is given on the facing page.

オバタリアン

OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko



1

Narration: オバタリアンは鼻が敏感である。
Obatarian wa hana ga binkan de aru.
 Obatarian(s) as-for noses (subj.) are sensitive
Obatarians have sensitive noses. (PL2)

FX: クンクン

Kun kun
Sniff sniff

Obatarian: くさってない でしょうね。
Kusattenai deshō ne.
 is n't rotten/hasn't gone bad probably right?
 "I don't suppose they are bad, are they?"
 → **"Are you sure they're fresh?"** (PL3)

- *de aru* is a more formal/"literary" equivalent of *desu* ("is/are"), often used for heightened effect in narration, speeches, etc.
- *kusatte-(i)nai* is the negative form of *kusatte-iru* ("is rotten") from *kusaru* ("rot/go bad").



2

FX: クンクン

Kun kun
Sniff sniff

Narration: でも買った後は
Demo, katta ato wa
 but bought after as-for
But after they've made their purchases...

- *katta* is the plain/abrupt past form of *kau* ("buy/purchase").
- *ato* following the past form of a verb means "after (the action takes place)."



4

Narration: 鈍感 である。
Dongan de aru.
 dull/insensitive is/are
... they are oblivious. (PL2)

FX: もあーっ

Moa-! (effect of strong smells rising/diffusing)

Arrows: たくわん 生魚 みそ
Takuwan namazakana miso
 pickled radish raw fish soybean paste
Radish pickles, raw fish, miso

- *takuwan* is a kind of pickle made from 大根 *daikon* (literally "large/great root"), a large, white, icicle-shaped radish that can be as big as a person's arm. They are pickled in rice bran, which gives an even stronger smell to the already pungent *daikon*. The *daikon* shrinks considerably in the pickling process. Until recently, a bright yellow coloring was used on *takuwan*, but because of concerns about food additives, most *takuwan* today have a natural brownish-yellow tint.

Strictly speaking, the word is *takuan*, not *takuwan*, but *takuan* is difficult to pronounce and comes out sounding like *takuwan*, which has become the popular word for the pickle.

- *miso* is the brown, fermented bean paste used in making *misoshiru* ("miso soup") which, together with steamed rice, is a standard part of the traditional Japanese meal.



4

クレヨンしんちゃん

VOL.44

臼井儀人



クレヨンしんちゃん

Crayon Shin-chan

by

臼井儀人

Usui Yoshito

Crayon Shin-chan, a.k.a. Itazura Kid (itazura meaning "mischief/mischievous" and kid from English) appears in *Weekly Manga Action* magazine, from Futabasha.

The suffix *-chan* is an informal version of *-san*, often added to the names of children or close friends. His (given) name is Shinnosuke, but this is shortened to Shin- for combining with *-chan*.

1

Sign: ○○ 駅
Maru maru- eki
blank blank train station
So-and-so Station

- , read *maru* (literally, "circle"), is a common way of indicating a blank or a variable when writing Japanese. They usually come in twos: ○○ *marumaru*.

2

Mother: えーと,
E- to,
let's see

S 駅 まで 210円 か。
esu-eki made nihyaku-jū-en ka.
S station as far as ¥210 ?/I guess
"Let's see, (a ticket) to S is ¥210, is it?" (PL2)

- the question indicated by the particle *ka* here is strictly rhetorical. The question form is often used like this when checking/observing/figuring out something for oneself, with the feeling of "So it's . . . , is it?/I guess."

3

Sound FX: ズー
Zū
Zzzz (low hum/buzz of motor drawing bill into ticket machine)

Bill: 千円
Sen-en
¥1,000

4

FX: ぱっ
Pa! (effect of buttons on ticket machine lighting up)

Shin-chan: 押したい, 押したい, 押したい。
Oshitai, oshitai, oshitai.
want to push want to push want to push
"I wanna do it, I wanna do it, I wanna do it!" (PL2)

Mother: ハイハイ, わかった, わかった。
Hai hai, wakatta, wakatta.
okay okay understood understood
"Okay, okay, I'll let you." (PL2)

- oshitai* is the "want to" form of *osu* ("push").
- wakatta* is the plain/abrupt past form of *wakaru* ("come to know/understand"). Here it implies "I understand what you are asking, and I will let you do it."

5

Mother: はい, よーし。
Hai, yo-shi.
okay/there okay/ready/go ahead
"Here, go ahead." (PL2)

Shin-chan: プチ
Puchi (verbalizing the effect of pushing a button)

- hai* is often used the way English speakers say "Here/ Here you go/There you are" when handing/giving something to another person. It's used in a similar manner when doing something/performing an action for another person's benefit.
- yoshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it") or that the time is right for someone else to do the action ("okay, go ahead/start").

6

Shin-chan: プチ
Puchi (verbalizing the effect of pushing a button)

Sign: よびだし
Yobidashi
calling out/paging
Call Button

Mother: あっ コラッ。
A! Kora!
Oh!/Hey! Hey!/Stop!
"No! Don't!" (PL2)

- yobidashi* is a noun referring to "paging/calling out [someone]." This button is used in case of malfunction.
- kora* is an interjection for scolding, using a great deal by parents and teachers with children/students. It's spoken like a sharp "Hey!/Stop!/Don't!/No!" to make the offender "freeze" in his/her tracks.

7

Attendant: どう しました?
Do shimashta—?
how/what did?
"What's the problem?" (PL3)

Shin-chan: そこ に 住んでる の?
Soko ni sunde-ru no?
there in/at are living (explan-?)
"Do you live in there?" (PL2)

Mother: す すみませーん。
Su sumimase—n.
so- sor-r ry
"I- I'm so-o sorry." (PL3)

- dō* is "how/what" and *shimashta* is the PL3 past form of *suru* ("do"), so *dō shimashta* is literally "What did you do?" But the expression is often used idiomatically to mean "what's wrong/what's the trouble?"
- the question particle *ka* is often omitted in colloquial speech. A question word and/or the speaker's intonation indicates the question.
- sunde-ru* is a contraction of *sunde-iru* ("am/is/are living/ residing [in a place]"), from *sumu* ("live/reside [in a place]").
- asking a question with *no* is very common in informal speech, especially among female speakers and children. It shows that he is seeking an explanation.



8	Mother: さ、行く わ よ。 <i>Sa, iku wa yo.</i> okay will go (fem. colloq.) (emph.) “Come on, we’re going.” (PL2) Shin-chan: オラの キップ は? <i>Ora no kippu wa?</i> I/me 's ticket as-for “What about my ticket?” (PL2) Mother: あんた は いい の!! <i>Anta wa ii no!</i> you as-for good/fine/okay (explan.) “You don’t need a ticket.” (PL2) the expression . . . <i>wa ii</i> often has the idiomatic meaning of “. . . is not wanted/needed.”	13	Mother: おりる 時 に キップ <i>Oriru toki ni kippu</i> get off time when at ticket 見せなきゃいけない の よ <i>misenakya ikenai no yo.</i> must show (explan.) (emph.) “We have to show the ticket when we get off.” (PL2) Sound FX: ガタタン ガタン キー <i>Gatatan gatan Kii</i> Clickety-clack Screech Shin-chan: あそう <i>A sō</i> “Oh.” (PL2) <i>mise-</i> is from <i>miseru</i> (“show/display”) and <i>-nakya ikenai</i> is a contraction of <i>-nakute wa ikenai</i>, the verb ending meaning “must/have to.”
9	Shin-chan: ただ乗り させる 親。 <i>Tadanori saseru oya.</i> free ride cause/make parent “A parent who doesn’t pay for her kid.” (PL2) Mother: 幼児 は 無料 な!! <i>Yōji wa muryō na no!</i> toddler/preschooler as-for no charge (explan.) “Preschoolers are free!” (PL2) <i>tada</i> means “free/no charge,” and <i>nori</i> is the noun form of <i>noru</i> (“ride”), but <i>tadanori</i> implies an illegal “free ride.” <i>Tadanori saseru</i> is a causative form: “make (someone) ride without paying.”	14	Sound FX: ガタン タタン ガタン タタン <i>Gatan tatan Gatan tatan</i> Clickety-clack Clickety-clack
10	Shin-chan: きっぷ 持ちたい, 持ちたい。 <i>Kippu mochitai mochitai.</i> “I wanna hold the ticket. I wanna hold the ticket.” (PL2) Mother: んも うるさい わ ねえ <i>N-mō, urusai wa nē.</i> (interj.) noisy/peaky (fem. colloq.) (emph.) “My goodness, you sure are a nuisance.” (PL2) <i>n-mō</i> is a colloquial variant of <i>mō</i> (lit. “now/already”) expressing exasperation/frustration.	15	Boy: はなして いい よ ママ。 <i>Hanashite ii yo, Mama.</i> letting go good/fine (emph.) Mom “You can let go, Mom.” (PL2) Sound FX: キャ キャ <i>Kya kya</i> (squeals of delight) Mother: しつけがなっていない わねえ。 <i>Shitsuke ga natte-nai wa nē.</i> discipline be lousy/poor (fem. emph.) “He hasn’t been taught any manners, has he.” (PL2) しんのすけ は <i>Shinnosuke wa</i> (name) as-for あんなこと しちゃダメ よ。 <i>anna koto shicha dame yo.</i> that kind of thing must not do (emph.) “You mustn’t do things like that, Shinnosuke.” (PL2) Shin-chan: うん。 <i>Un.</i> “Okay.” (PL2) <i>shitsuke</i> can refer either to the act of “raising/training a child,” or to the “manners” the child gains in the process. • <i>natte-(i)nai</i> is an idiomatic expression meaning “is lousy/no good.” <i>shicha</i> is a contraction of <i>shite wa</i>.
11	Mother: なくさないでよ。 <i>Nakusanai de yo.</i> “Don’t lose it.” (PL2) Shin-chan: まかしとけ。 <i>Makashitoke.</i> “Leave it to me.” (PL2) <i>nakusanai</i> is the negative <i>-te</i> form of <i>nakusu</i> (“lose [an object]”). <i>makashitoke</i> is a contraction of <i>makashite oke</i>, a command meaning “leave it to me/count on me.”	16	Mother: どこ で 返事してん の!! <i>Doko de henji shiten no</i> where at are answering (explan.-?) “Where are you answering from?” (PL2) Shin-chan: ここ。 <i>Koko.</i> here “Up here.” (PL2) <i>shiten</i> is a contraction of <i>shite-iru</i>, and <i>henji shite-iru</i> is the progressive (“is –ing”) form of <i>henji suru</i> (“answer/ reply”).
12	Shin-chan: ここ なら ぜったい なくさない。 <i>Koko nara zettai nakusanai.</i> here if it is absolutely/for sure won’t lose “If I put it here, I won’t lose it for sure.” (PL2) Mother: しまう な!! んな所 に。 <i>Shimau na! N-na tokoro ni.</i> put away (prohibition) that kind of place in “Don’t put it in a place like that!” (PL2) <i>n-na</i> is a contraction of <i>sonna</i> (“that kind of”).		



17	Mother: 2度と あみ棚 に 乗らないで。 <i>Nido-to amidana ni noranaide.</i> again net shelf on don't climb onto "Don't ever climb up on the luggage rack again." (PL2) Shin-chan: おとな になつても ダメ? <i>Otona ni natte mo dame?</i> adult become even no good/not okay "Not even after I grow up?" (PL2) Mother: あたりまえ ですよ。 <i>Atarimae desho.</i> sure without saying probably/surely is "Of course not," (PL2) • <i>nido-to</i> followed by a negative literally means "not twice" → "never again." • <i>amidana</i>, combining the words for "net" and "shelf," refers to the cloth or wire mesh, overhead luggage racks found in many trains/buses. Though actual "net racks" are found less and less, the word has become a generic term for luggage racks in public transportation, regardless of their construction. • <i>noranaide</i> is the negative <i>-te</i> form of <i>noru</i> ("climb/ride on") — a relatively gentle prohibition: "don't..." • ... <i>ni natte mo</i> = "even if/when [I] become." • <i>atarimae</i> is an adjective meaning "is common sense/a matter of course." <i>Desho</i> (shortened from <i>deshō</i>) here has the feeling of "surely you know that."	21	Mother: だんだん 字 覚えてきた わね。 <i>Dandan ji oboete kita wa ne.</i> gradually letters learned (fem. colloq.) "You're gradually learning your letters, aren't you?" (PL2) Mother: どんどん カンバン 読みなさい。 <i>Dondon kanban yomi-nasai.</i> more and more/lots signboards read "Keep on reading the signs." (PL2) • the particle <i>o</i>, for direct object, has been omitted after <i>ji</i> ("letters/characters"). • <i>oboete</i> is the <i>-te</i> form of <i>oboeru</i> ("learn/memorize"), and <i>kita</i> is the plain/abrupt past form of <i>kuru</i> ("come"). A form of <i>kuru</i> after the <i>-te</i> form of a verb is used to speak of an action involving some kind of progressive change. • <i>yomi-nasai</i> is a gentle command form of <i>yomu</i> ("read").
18	Shin-chan: 外へ 見た〜い。 <i>O soto mita i.</i> (hon.)-outside want to see/look "I want to look out the window." (PL2) Mother: じゃ くつ ぬいで。 <i>Ja kutsu nuide.</i> then/in that case shoes (please) take off "Then take off your shoes," (PL2) • using the honorific prefix <i>o-</i> with <i>soto</i> ("outside") is a kind of baby talk. Many mothers habitually attach <i>o-</i> to almost any noun or verb when talking to children. • <i>mitai</i> is the "want to" form of <i>miru</i> ("see/look"). • the particle <i>o</i>, to mark the direct object, has been omitted after <i>kutsu</i> ("shoes"). • <i>nuide</i> is the <i>-te</i> form of <i>nugu</i> ("take off [an item of apparel]"). This <i>-te</i> form is a gentle command.	22	Signs: ソープ ホテル <i>Sopu Hoteru</i> soap(land)/massage parlor Soapland Hotel Shin-chan: ホテル ソープ おとなのおも... <i>Hoteru, sōpu, otōna no omo—</i> hotel soap(land) adult's toy(s) "Hotel, Soapland, adult toy!" Mother: やっぱり やめ!! <i>Yappari yame!</i> after all/on second thought stop=[command] "On second thought, don't!" (PL2) • <i>yame</i> is a sharp/abrupt form of the command <i>yame-nasai</i>, from <i>yameru</i> ("stop/quit").
19	Mother: スズンは いい の。 <i>Zubon wa ii no.</i> trousers as-for good/okay (explan.) "Not your pants!" (PL2) Sound FX: クスクス <i>Kusu kusu</i> (stifled laughter) • ... <i>wa ii</i> = "... is not necessary"	23	Announcer (& Sign): S 駅 S 駅 <i>Esu-eki Esu-eki</i> "S station. S station." Mother: おりる わ よ, しんのすけ <i>Oriru wa yo, Shinnosuke.</i> will get off (fem. colloq.) (emph.) (name) "Were getting off, Shinnosuke." (PL2)
20	Signs: ケーキ フルーツ <i>Kēki Furūtsu</i> Cakes Fruit Shin-chan: ケーキ... フルーツ。 <i>Kēki... furūtsu.</i> "Cakes... Fruit!" (PL2) • the katakana rendering of "cake(s)" (both singular and plural) is ケーキ <i>kēki</i> rather than ケーク <i>kēku</i>; フルーツ <i>furūtsu</i> is the correct rendering for both "fruit" and "fruits."	24	Mother: キップが ない ですって!? バカ〜! <i>Kippu ga nai desu te!? Baka—!</i> ticket (subj.) not have (quote-?) idiot/fool "You say you don't have the ticket!?" "You idiot!" (PL2) Mother: くつ は どーした の, くつ は... <i>Kutsu wa dō shita no, kutsu wa...</i> shoes as-for what did (explan.-?) shoes as-for "Your shoes! What did you do with your shoes?" (PL2) Sign: 出口 <i>Deguchi</i> → Exit • the quotative form <i>desu te</i> is used more by women than men, though it is not strictly feminine. Men are more likely to use <i>da te</i> or just <i>te</i>. The question would be indicated by a rising intonation on the <i>te</i>. • <i>dō shita</i> is the PL2 form of the expression <i>dō shimashta</i> seen in frame 6. Here it is being used in its literal meaning: "what did you do?"
25	Sound FX: ガタン タタン <i>Gatan tatan</i> Clickety-clack	25	



1

Title:

Dai Jūyon Wa: Hiyori Geta
Episode 14: Fairweather Geta

- *hiyori*, strictly speaking, means "weather conditions," but unless indicated otherwise usually implies "fair weather." *Hiyori geta* are low *geta* ("wooden clogs") for dry weather use, worn by women and men who frequented the pleasure quarters in the Edo period (1600–1867) and the early modern period. Since no specific mention is made of such *geta* in the story, we are presumably supposed to associate the title with the excursion that the characters take rather than with a particular kind of footwear though, appropriately, Sanshirō does wear *geta*.

Narrator:

Nekome Sensei ga shiyō de rusu o shite-ita issūkkan...

When Mr. Nekome was away on personal business for a week...

Sanshirō wa nanigoto mo benkyō to Kafū Sensei no tokoro ni oite morau koto ni natta.

Sanshirō thought 'All things are [present opportunities for] study,' and arranged to stay with Mr. Kafū. (PL2)

Nameplate:

Kafū

Sanshirō:

Sugoi tokoro da
"What a place!" (PL2)

- *sensei* is best known as the word for "teacher," but is also used to address or refer to a variety of other people who are considered worthy of respect, including doctors, politicians, and writers. Here, Nekome is a fictitious writer, while (Nagai) Kafū was a well known novelist/essayist/diarist of the early 20th century. One of Kafū's collections of essays is titled *Hiyori Geta*, in which he tells of numerous long walks (wearing "fairweather clogs") he takes through the city of Tokyo in 1914–15, and reflects nostalgically on how the city used to be. Kafū had a special fondness for the pleasure quarters, which he had frequented since his younger years.
- *oite morau* is the *-te* form of *oku*, meaning "put/place," or, when used of people, "put up/let stay." *Morau* ("receive") after the *-te* form of a verb indicates that the action is thought of as a favor received.
- *koto ni natta* means "it was decided/arranged that..." but it is often used as an indirect way of saying "I decided/arranged..."



3

Sanshirō:

Gomen kudasai
"Hello." (PL3)

- *gomen kudasai* (lit. "please pardon") was traditionally used to get a home occupant's or shopkeeper's attention when arriving/entering. The advent of doorbells and constantly monitored shops have reduced the occasions for using this phrase.

2

Sound FX:

Gata gata gishi gaku
Rattle rattle creak jolt

- 1 **Kafū:**
Agatte kudasai.
 “Please come in.” (PL3)
- *agatte* is the *-te* form of *agaru* (“ascend/go up/come up”). Since entering a Japanese home requires a step up from the ground level to the floor level, *agatte kudasai* is the way to invite a person “up” into one’s home.

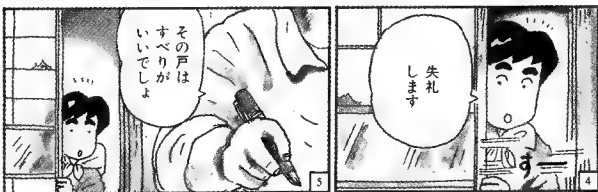
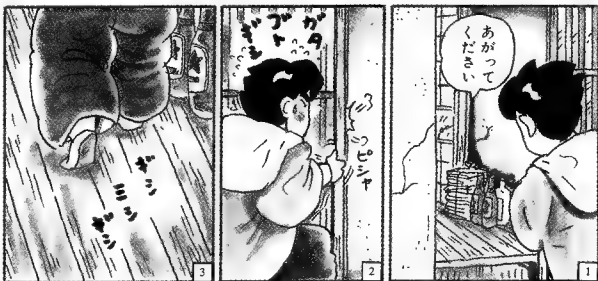
- 2 **Sound FX:**
Gata goto gishi
 Rattle rattle creak
- Sound FX:**
Pisha (“slap” of sliding door edge against door jamb as it suddenly slides shut)

- 3 **Sound FX:**
Gishi mishi gishi
 Creak creak creak
- *gishi* and *mishi* aren’t always differentiated clearly, but one of our sources says that *gishi* represents the “creak” from rubbing, while *mishi* represents the “creak” from bending/flexing.

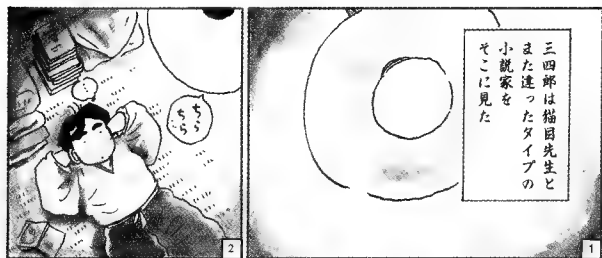
- 4 **Sound FX:**
Sū (effect of door sliding open smoothly/quietly)
- Sanshirō:**
Shitsurei shimasu.
 “Excuse me.” (PL3)

- 5 **Kafū:**
Sono to wa suberi ga ii desho.
 “That door slides well, doesn’t it?” (PL3)
- though not everyone adheres to the distinction all the time, *to* generally refers to “sliding doors” while *doa* (from English “door”) is used for Western-style “hinged/swinging doors.”
 - besides marking the topic, the particle *wa* in this case implies a contrast: “that door as opposed to the others you’ve just come through.”
 - *suberi* is the noun form of *suberu* (“slide”).

- 6 **Sanshirō:**
Sanshirō desu.
 “I’m Sanshirō.” (PL3)
- Kafū:**
Yā, yoku kimashita.
 “Hi. Welcome (to my house.).” (PL3)
- *yā* is an informal “hi/hello.”
 - *yoku* (“well”) is the adverb form of *yoi* (“good/well/fine”), and *kimashita* is the PL3 form of *kuru* (“come”), so *yoku kimashita* is literally “welcome.”

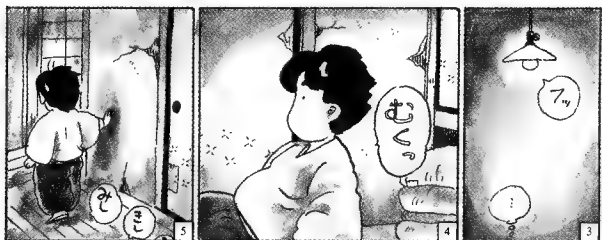


- 7 **Kafū:**
Ma! Tekitō-ni yatte kudasai.
 “Well, do appropriately.”
 → “Just make yourself at home.” (PL3)
- *tekitō-ni* is the adverb form of *tekitō* (“suitable/appropriate”); as an adverb it often implies doing something “freely/as one pleases.”
 - *yatte* is the *-te* form of *yaru*, an informal word for “do.” Kafū is essentially telling Sanshirō that he has no particular tasks for him now so he may do whatever he needs to do to settle in.



- 1 **Narrator:**
Sanshirō wa Nekome Sensei to mata chigatta taipu no shōsetsu-ka o soko ni mita.
Sanshirō saw in him [Kafu] a writer who was, in his turn, a different type from Mr. Nekome. (PL2)

- *mata* can imply an element of contrast ("on the other hand/in turn/ while"); in this case it serves to emphasize *chigatta* (past form of *chigau*, "be different").
- *Nekome Sensei to mata chigatta* is a complete thought/sentence ("different, in turn, from Mr. Nekome") modifying *taipu* (from English "type"); this combination then modifies *shōsetsu-ka*.
- we didn't have room on the first page to mention that the fictional character Nekome-sensei is based on the novelist Natsume Soseki. Natsume wrote the novels *Sanshirō* (the name taken for the main character in our manga story), and *Wagahai wa Neko de Aru* ("I Am a Cat"), the origin of the *Neko in Nekome*
- *shosetsu* refers to works of fiction (without regard to length), and *-ka* is added to words associated with certain activities to give the meaning "a professional of (the activity)," so *shōsetsu-ka* is literally a "fiction writer." Because length is not a factor in defining *shosetsu*, a "novelist" can always be called a *shōsetsu-ka*, but a *shōsetsu-ka* might never have written a novel. Kafu is best known for his short fiction.
- *soko* is literally "there," — i.e., in his encounter with Kafu → "in him/ Kafu."
- *mita* is the plain/abrupt past form of *miru* ("see").



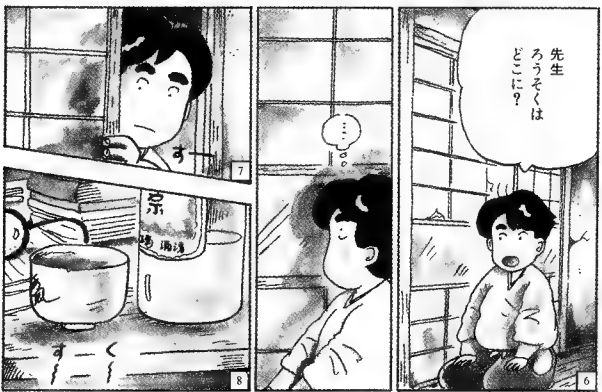
- 2 **"Sound" FX:**
Chira chira (effect of light flickering)

- 3 **"Sound" FX:**
Fu! (effect of light going out)

- 4 **"Sound" FX:**
Muku! (effect of rising to a sitting position)

- 5 **Sound FX:**
Mishi kishi
Creak creak

- 6 **Sanshirō:**
Sensei, rōsoku wa doko ni?
"Sir, where would the candles be?" (PL3 implied)



- 7 **Sound FX:**
Sū (effect of door sliding open smoothly/quietly)

- 8 **Bottle Label:**
清酒
Seishu
(Refined) Sake

- Sound FX:**
Kū sū (the breathing of a sleeping person)

- 1 **FX:**
Fuwa (soft/fluffy effect of laying out blanket)

Sound FX:
Kū su (the breathing of a sleeping person)

- 2 **Manuscript:**
Furansu Monogatari
French Stories

Kafū
by Kafū

Furansu e . . .
"To France . . ."

- in 1903, Kafū came to the United States, then in 1907 went to France, where he stayed for just under a year before returning to Japan. He first became established as a writer on the strength of collections of stories he wrote about his experiences while overseas: *Amerika Monogatari* ("American Stories," 1908) and *Furansu Monogatari* ("French Stories," 1909).

- 3 **Kafū:**
Da, dare da, kimi wa!?
"Wh- who are you?" (PL2)

- dare* = "who"
- kimi* = "you" (used by males for equals or subordinates)
- asking a question with *da* (PL2 form of *desu*, "is/are") sounds quite rough, and the inverted syntax emphasizes this effect, so the line almost has the feeling of "Who the hell are you?" Normal word order would be *Kimi wa dare da?*

- 4 **Sanshirō:**
Wa watashi desu.
"I- it's me." (PL3)

Nekome Sensei no shosei no . . .
"Mr. Nekome's student/
houseboy." (PL3)

- shosei* refers to students who work as houseboys in exchange for room and board. Most commonly they are university students, but, since *sho* refers to "books/written materials" and *sei* means "student," the term is also used for writer's apprentices.
- no* at the end implies a sentence ending like . . . *no mono desu*, "I am the one who is (Mr. Nekome's student)." Or it can be seen as inverting back to *Watashi desu*, "It is I, (Mr. Nekome's student)."

Kafū:
N?! / A . . .
"Huh? / Oh yeah . . ."





- 1 **Narrator:**
Sono mama Kafū Sensei wa okidashi, Sanshirō o tsurete deta.
 Mr. Kafū got right up and left the house with Sanshirō in tow. (PL2)

Sound FX:

Ko! ko! (clicking of shoe heels against the road surface)

Sound FX:

Karan kara (hollow sound of geta against the road surface)

- *sono mama* literally means "in that same state/manner," but is used idiomatically to mean "immediately/directly."
- *okidashi* is a continuing form of *okidasu* ("get out of bed"), from *okiru* ("wake/get up") and *dasu* ("get/put out").
- *tsurete* is the *-te* form of *tsureru* ("take/bring [a person or animal] along with").
- *deta* is the plain/abrupt past form of *deru* ("come/go out").
- it's hard to tell if the sound effect for Kafū's heels is *ko! ko!* or *kotsu kotsu*.



- 2 **Kafū:**
Kimi, Yoshiwara e de mo ikimasu ka.
 "Young man, shall we perhaps head for Yoshiwara?" (PL3)

- *kimi* ("you") can be used in place of a name to address a subordinate/inferior: "say/he/miss/young man/etc."
- *Yoshiwara* is the most famous of the pleasure quarters established during the Edo period.
- ... *e de mo* might more literally be translated as "(go) to ... or someplace," but he is not really leaving the destination open in this case.
- *ikimasu* is the PL3 form of *iku* ("go").



- 3 **Sanshirō:**
Ie, Sensei, watashi wa ...
 "No Sir, I ..." (PL3 implied)

Kafū:

Shinpai gomuyō. Okane wa arimasu.
 "Don't worry. I have money." (PL3)

- *ie* is a shortened form of *iie*.
- *shinpai gomuyō* is an idiom meaning "there is no need for worry/fear" → "don't worry."
- *arimasu* is the PL3 form of *aru* ("exists/there is").

- 5 **Sanshirō:**
Ie ...
 "No ..." (PL3 implied)

Sound FX:

Karan karan
 (hollow sound of geta)

- 6 **Sound FX:**
Karan koron
 (hollow sound of geta)

- 4 **Sanshirō:**
Ie ... sō de wa naku ...
 "No, it's not that ..." (PL3 implied)

Kafū:

Onna ga kirai ka na?
 "Could it be that you dislike women?" (PL2)

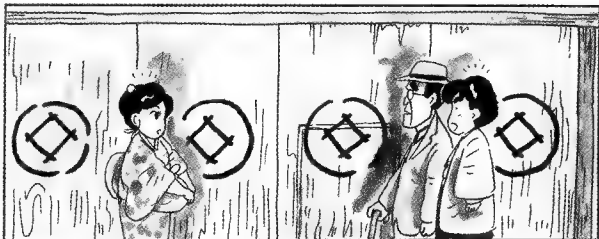
1 Okei:

Sanshirō-san
 “Sanshirō.” (PL3)

Sanshirō:

O Okei-chan
 “O-Okei.” (PL3)

- *O-* is in fact an honorific prefix, so Okei's actual given name would be simply Kei. At the time of this story, such one-syllable names for females were quite common, as was the custom of using the honorific *o-* in both formal and informal situations.



2 Sanshirō:

Ko kochira Kafū Sensei.
 “Th-this is Mr. Kafū.” (PL3)

Ima o-sewa ni natte-ru n da.
 “I'm receiving his favor/aid now.”
 → “I'm staying at his place right now.” (PL2)

- *kochira* is literally “this direction.” *Kochira (wa)* . . . is the preferred way to refer to the person being introduced; *kore (wa)* (literally “this is”) is considered impolite because *kore* (“this [object]”) implies that the person is “a thing.”
- *o-* is honorific, and *sewa* can refer to any kind of “aid/assistance/favors” one receives — in this case the favor of board and room. *Sewa ni natte-(i)ru* is the progressive (“am/is/are -ing”) form of the expression *sewa ni naru*, meaning “receive favor/aid.”

FX:

Sa! (effect of a quick/sudden movement, in this case a bow)



3 Okei:

Sō ka. Ima Nekome Sensei o-rusu na no ne.
 “Oh, that's right. Mr. Nekome is away right now, isn't he?” (PL2)

Sanshirō:

Un.
 “Uh-huh.” (PL2)

- *sō ka* can also be a question (“Is that right?”), but here it expresses a sudden understanding/realization: “Oh, that's right.”
- in informal speech (especially feminine), the explanatory *no* and *na no* often fill in for *no desu/na no desu*.
- note that both *Sanshirō* and *Okei* use the honorific *o-* when referring to actions involving the two *sensei*, while speaking to each other informally, with PL2 sentence endings.



4 Okei:

O-dekake?
 “On your way somewhere?” (PL2)

Sanshirō:

A! . . . un . . . chotto . . .
 “Uh . . . yeah . . . just around.” (PL2)

- *o dekake* is the noun form of *dekakeru* (“go out/go on an excursion”); the noun form usually occurs with the polite *o-*.
- *chotto* literally means “a little.” *Sanshirō* uses the word to avoid having to give a specific answer. Americans in Japan are sometimes annoyed by questions like Okei's, feeling their neighbors/acquaintances are being nosy and rude, but it's perfectly acceptable to brush the question off by saying *Ee, chotto*.



- 1 **Okei:**
Itte-rasshai.
“Goodbye.” (PL3)

• *itte-rasshai* is the proper “goodbye” when someone is going on a trip/outing from which he/she will return. *Itte-* is the *-te* form of *iku* (“go”) and *rasshai* is a contraction of *irasshai*, the command form of the honorific word *irassharu* (“come”), so the phrase is literally a command, “go and come (back).”

- Sanshirō:**
Mata.
“Again.” → “See you later.” (PL2)



- 2 **Sign:**
Shin-Yoshiwara
New Yoshiwara
- the sign is to be read right to left, as was the custom with such signs early in this century.
- after the original Yoshiwara burned in a fire in 1657, the pleasure quarter moved to a new location, where it was officially known as Shin-Yoshiwara. For the most part, though, people still simply referred to it as Yoshiwara, as *Kafu* did earlier.



- 3 **Prostitute 1:**
Ne—! Danna. Yotte-kanai?
“Hey, Mister, how about stopping by?” (PL2)

- Prostitute 2:**
Soko no wakai hito.
“Hey there, young man.” (PL2)

• *danna* means “master/husband,” but is also used as a generic term of address for any man. In another context it might be translated “Sir.”

• *yotte-kanai* is a contraction of *yotte ikanai?* – which is the informal PL2 equivalent of the invitation, *yotte ikimasen ka*, “Won’t you stop by?”

- 4 **Sign:**
Shin-Yoshiwara
New Yoshiwara

- 5 **Sanshirō:**
Sensei . . .
“Sir . . .” (PL3)

- Sign:**
Shin-Yoshiwara
New Yoshiwara

- Kafu:**
Mō sukoshi saki da.
“It’s a little farther on.” (PL2)

• *mō* before a number or quantity means that much “more.” *Sukoshi* = “a little/ small amount,” so *mō sukoshi* = “a little more.”

• *saki* means “ahead/farther on” when speaking of locations.

- 6 **Sound FX:**
Karan karan (hollow sound of *geta*)

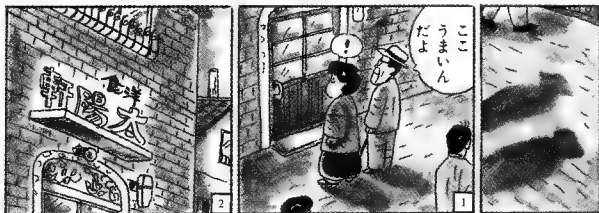
1 **Kafū:**

Koko umai n da yo.

"This place is really good."

→ "The food here is really good." (PL2)

- *koko* = "this place"
- *umai* is an informal word for "tasty/delicious" used mostly by men.
- *yo* is an emphatic particle used especially when asserting/revealing something you think your listener doesn't know.



2 **Sign:**

Yōshoku

Western Style Food

Taiyōken

The Sun Restaurant

- again, the sign is to be read right to left.
- *taiyō* = "sun" and *-ken* is a suffix meaning "restaurant."

3 **Narration:**

Sono hi Sanshirō ga kanjita omoi wa, hajimete tabeta karē raisu no yō ni, karakute shinsen datta.

The feelings Sanshirō experienced that day were, like the curry rice he ate for the first time, spicy and fresh.

- *kanjita* is the plain/abrupt past form of *kanjiru* ("feel/sense/experience").
- *Sanshirō ga kanjita* is a complete thought/sentence ("Sanshirō felt/experienced") modifying *omoi* ("thoughts/feelings").
- *hajimete* = "for the first time"
- *tabeta* is the plain/abrupt past form of *taberu* ("eat"). *Hajimete tabeta* is a complete thought/sentence ("ate for the first time") modifying *karē raisu* ("curry rice").
- ... *no yō ni* = "like"
- *karakute* is the *-te* form of *karai* ("spicy/hot"). The *-te* form here functions as "and": "spicy and ..."
- *shinsen* = "fresh/new"
- *datta* is the past form of *da*, the PL2 form of *desu* ("is/are").



Sumo • Special

(continued from p. 7)

角界 *kakukai* ("sumō world")—a feudalistic society where wives belong in the home, not in the public eye. The rumor is that Rie's mother, who has been her manager since the beginning, is opposed to the marriage because it would mean the end of her daughter's show-biz career. All this has fueled speculation that the wedding plans are in jeopardy.

Takahanada and Rie are to Japan in the '90s what Joe

Dimaggio and Marilyn Monroe were to America in the '60s. Two national icons making a perfect (some would say too perfect) match. Their engagement was voted one of the top news stories of 1992 and there has even been talk that it might start a trend toward younger marriages. We will let you know how the situation develops in future issues of MANGAJIN.



釣りバカ日誌

Tsuri
Fishing

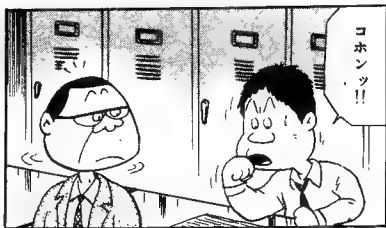
Baka
Fool

Nisshi
Diary/Journal

Diary of a Fishing Fool

The story so far . . .

Hamasaki Densuke and his boss, **Sasaki-kachō**, are both crazy about fishing. The construction firm that they work for is trying to land a contract, and the CEO of this prospective client company also happens to be a fishing enthusiast. Sasaki is given the job of entertaining the CEO, in hopes that their mutual interest in fishing will move relations along. The easygoing, unambitious Hamasaki is hardly suited for business entertaining, but Sasaki needs another body, and takes him along since everyone else in the section is out playing in a golf tournament.



In this episode, the client begins extolling the virtues of ocean trolling, and in his enthusiasm, starts to make snobbish remarks that Hamasaki and Sasaki find particularly offensive. Corporate etiquette dictates that they suppress their personal feelings and keep the entertaining going smoothly, but Hamasaki is getting increasingly hot under the collar . . .

The client has made up a song-and-dance depicting his beloved ocean trolling. Geisha perform the dance to start off the night's entertainment, and soon the client urges Sasaki to join in. To please the client, Sasaki joins the dance, and Hamasaki, out of loyalty to his boss, also jumps in. The client seems to be enjoy this immensely; in high spirits, he suggests that they head to "the Ginza" (in this context, "the Ginza" could only refer to a hostess bar on the Ginza). So far, the evening is going quite well.



In this episode of *Tsuri-Baka Nisshi*, Hamasaki and Sasaki both break one of the cardinal rules of Japanese business—they let their personal feelings or *honne* take control. They confront their potential client about his snobbish remarks concerning fishing, and “tell him off.” To put this shocking conduct in its true cultural perspective, you need to know a little about:

建前と本音 *Tatemae and Honne*

Tatemae, 建前 is the face you show to others. The first kanji is *tateru*, meaning “build” or “raise”. The second kanji, *mae*, means “front” or “before.” So *tatemae* is literally the structure or face of the building, the part people see. The word is similar to the English *facade*, which has dual meaning of “front” or “artificial/false.” In personal relations, *tatemae* is what you show others.

Anyone who has been involved in Japanese business relations has heard about *tatemae* and *honne*. The distinction between these two is critical in Japanese society where harmony, or *wa*, is so important. Showing only *tatemae* insures that harmony and good feelings are maintained; *honne* is suppressed to avoid the risk of disagreement or confrontation.

The famous Japanese anthropologist Nakane Chie caused a great stir in the early 1970s when she was quoted as saying, “the Japanese have no principles.” She was commenting on the fact that the Japanese are, generally, extremely sensitive to situations—they do or say what is appropriate in a particular circumstance. The Japanese do not expect all people to be treated the same way in all situations, nor do they think it wise to always speak out what one believes. From a Japanese point of view this is not considered hypocrisy or deviousness. Rather it is a recognition that a kind of “double standard” is necessary and practical in a society which puts such a premium on harmony.

Of course, Americans also consider interpersonal diplomacy a virtue when it helps to avoid unnecessary conflict,

and Japanese people also admire those who stick up for their principles (one of the reasons for the popularity of this manga series), so we’re talking about matters of degree here.

Almost any book on Japanese culture or doing business with the Japanese will introduce you to *tatemae* and *honne*

Honne, 本音 starts with the kanji 本 which can be read *hon* or *moto* and has a range of meanings, but usually suggests “main,” “true,” or “real.” The second kanji, 音 can be read *oto* or *ne*, and refers to a “sound,” “tone,” or “voice.” *Honne*, therefore, is the “true sound,” something like the idiomatic “true colors” in English. Japanese people have a reputation for keeping their *honne* under wraps.

Densuke violates all these norms of Japanese behavior. Instead of politely agreeing with the client, Hamasaki is unable to contain his *honne*, and his boss even joins him in the outburst.

To put things in perspective, we must remember that Hamasaki is not your typical Japanese salaryman. He is

not concerned with climbing the corporate ladder; fishing is all that matters to him. Also, the episode takes place after alcohol has been consumed, a situation in which the *tatemae-honne* rules are generally relaxed to a certain extent.

Although the outburst causes the client to leave in a huff, the next day he calls Sasaki, apologizes for his self-centered views, and gives the OK for the contract. In other words, the display of *honne* had a positive effect in the end.

Well, it is a manga story, and this ending is a little far-fetched, but not totally unbelievable to a Japanese reader. At any rate, we can infer that many Japanese would like to be able to express their *honne*, and in fact, they feel a certain respect for those who do so.

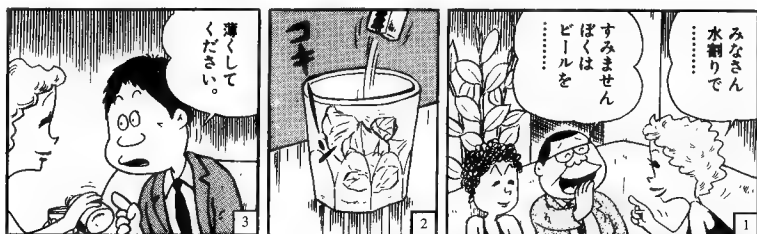


Hamasaki loses his *tatemae*

early on. Most books will also tell you that it is a cardinal rule to never let your *honne* interfere with business dealings. These books will also tell you that in Japan’s hierarchical society, the degree of politeness and deferential behavior buyers expect from sellers is often surprising to the Western business person.

But in this episode of *Tsuri-Baka Nisshi*, the hero/protagonist Hamasaki





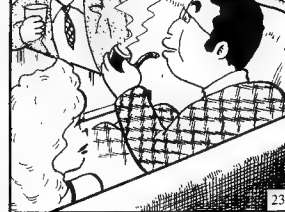
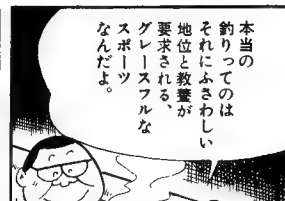
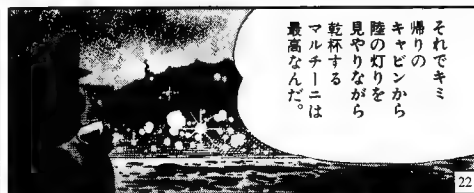
1	Hostess: <i>Minasan, mizuware de...</i> everyone whiskey & water with "Will it be whiskey and water for everyone?" (PL3-4 implied) Sasaki: <i>Sumimasen, boku wa biiru o...</i> sorry/excuse me I/me as-for beer (obj.) "I'm sorry, but could you get me a beer?" (PL3) <i>mizuware</i> literally means "cut/diluted with water." If you like, you can specify the main ingredient, such as <i>Bābon no mizuware</i> = "Bourbon and water."
2	Sound FX: <i>Koki—n</i> Pinnng (sound of glass "ringing" when ice is dropped into it)
3	Hamasaki: <i>Usuku shite kudasai.</i> thin/weak make it please "Please make mine weak." (PL3)
4	Client: <i>Nā, Sasaki-kun...</i> say (name-hon.) "Say, Sasaki..." (PL2-3) Sasaki: <i>Hai!</i> yes "Yes Sir!" (PL3)
5	Client: <i>Kimi wa dō omou ne?</i> you as-for what/how think (colloq.) "What do you think?" (PL2) Sasaki: <i>To mōshimasu to?</i> (quote) say/ask if/when "If/when you say that..." → "About what, Sir?" (PL4) <i>mōshimasu</i> is from <i>mōsu</i>, a "polite" word for "say/tell/speak." Although this kind of usage is common, <i>mōsu</i> was originally a humble equivalent of the neutral verb <i>iu</i> ("say"). The honorific verb is <i>ossharu/osshaimasu</i>.
6	Client: <i>Tsuri no hondō wa keiryūzuri da nado to iu yakara ga oru ga...</i> fishing 's true path as-for mountain stream fishing is things like (quote) say fellows (subj) exist but "There are fellows who say things like 'Real fishing is mountain stream fishing,' but..." (PL2) Sasaki: <i>Hā, hā, orimasu nā.</i> yes yes exist/there are don't they?/aren't there? "Yes, yes, there are, aren't there?" (PL4) <i>tsuri</i> is the noun form of <i>tsuru</i> ("to fish"). <i>Tsuri no hondō wa keiryūzuri da</i> is more literally, "The main path of fishing is mountain stream fishing." <i>orimasu</i> is from <i>oru</i>, an equivalent of <i>iru</i> ("exists/there are" for animate things).
7	Client: <i>Sugu ikidomari no keiryū de kozakana nado o tsutte</i> right away dead end off/where mountain stream at/in small fish/fingerlings things like (obj.) catch-and <i>nani ga omoshiroi n darō ne.</i> what (subj.) is fun (explan.) I wonder (colloq.) "What do you suppose could be the fun of catching little fingerlings in a hemmed-in mountain stream?" (PL2) Sasaki: <i>Go-mottomo desu.</i> (hon.) reasonable/true is "That is reasonable/makes sense" → "Indeed, Sir," (PL4) - the client's remark is more an assertion than a question. <i>ikidomari</i> is from <i>iku</i> ("go") and the noun form of <i>tomaru</i> ("stop"; <i>t</i> changes to <i>d</i> for euphony), and refers to a place where "the going stops" → "dead end/cul-de-sac/hemmed-in place."
8	Client: <i>Washi wa tsuri wa uni! Shikamo torōringu ni kagiru to omou n da ga ne.</i> I/me as-for fishing as-for ocean furthermore trolling is limited to/is best (quote) think (explan.) but (colloq.) "To me, fishing is (should be done in) the ocean! And it has to be trolling." (PL2) Sasaki: <i>Torōringu ii desu nā.</i> trolling good/fine is (colloq emph) "Trolling—it's good, isn't it." → "Ahh, trolling is great, isn't it!" (PL3) ending his sentence with <i>to omou n da ga ne</i> gives the feeling of "I think . . . , but what do you think?"

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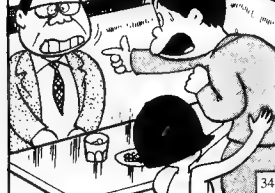
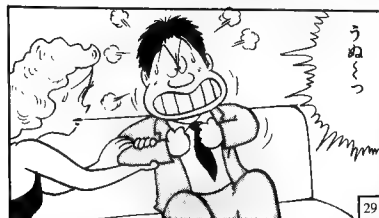


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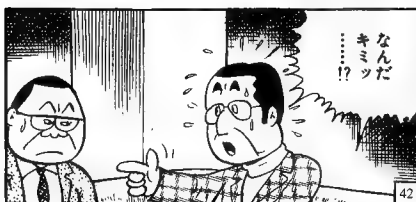
9	Client: <i>Chotto suman. Minna doite!</i> a little excuse me/I'm sorry everyone move aside "Excuse me a sec. Everyone move aside." (PL2) <i>suman</i> is a contraction of <i>sumanai</i>, the PL2 form of the apology, <i>sumimasen</i>. <i>doite</i> is the <i>-te</i> form of <i>doku</i> ("step aside/get out of the way"). The <i>-te</i> form is being used here as short for <i>doite kudasaï/doite kure</i>, a request or gentle command ("[please] get out of my way/move aside").
10	Client: <i>Dare mo inai hiroi umi ni kurūzā o shissō saseru.</i> who even not exist wide/expansive ocean on cruiser (obj.) cause to speed/skim "I skim the waves in a cruiser on the open sea with no one else around." (PL2) Client: <i>Buroro—n</i> "Vro-vroom..." (sound of the cruiser's engine) <i>dare</i> by itself is the question word "who," but followed by <i>mo</i> + negative it means "no one/not anyone." Here, <i>dare mo inai</i> ("there is no one") and <i>hiroi</i> ("wide") both modify <i>umi</i> ("ocean"). <i>kurūzā</i> is a katakana rendering of English "cruiser," i.e., a "cabin cruiser." Because the kind of sport fishing he describes originated in the West, the client uses many such katakana words in the next few frames. <i>shissō saseru</i> is the "make/let/cause (to do)" form of <i>shissō suru</i> ("run at full speed").
11	Client: <i>Massao-na sora ni sekiran'un ga yūsō-ni wakinoboru.</i> pure/deep blue sky in cumulonimbus clouds (subj.) in epical proportions form and rise up "Against a pure blue sky, cumulonimbus clouds rise majestically." (PL2) Client: <i>Moku moku moku</i> (the effect of clouds or smoke rising up in puffs/puffy shapes) <i>wakinoboru</i> combines <i>waku</i> ("spring up/out") and <i>noboru</i> ("rise/climb").
12	Client: <i>Washi wa torōringu chea ni suwari, shiroi kōseki o mitsumete-iru.</i> I/me as-for trolling chair in/on sit-and white wake (obj.) am gazing at "I sit in the trolling chair gazing at the white wake." (PL2) <i>suwari</i> is a continuing form of <i>suwaru</i> ("sit"), so it is like saying "sit and . . ." <i>mitsumete-iru</i> is from <i>mitsumeru</i> ("gaze/stare [at something]").
13	Client: <i>To, totsuzen!!</i> when suddenly "When suddenly..." (PL2) <i>to</i> after a verb can mean "if/when"; in this case the verb is at the end of the previous sentence.
14	Client: <i>"Finnōru" no riru ga unatte "Shēkusupia" no rodō ga oren bakari ni shinaru!</i> (name) (=) reel (subj.) hum/groan-and (name) (=) rod (subj.) as if about to break bend(s) "My Fin-nor reel whines and my Shakespeare rod bends to near the breaking point." (PL2) <i>Sutoraiiku (atari) da!!</i> strike (hit/strike) is "It's a strike!" (PL2) <i>unatte</i> is the <i>-te</i> form of <i>unaru</i> ("moan/groan/hum"); the <i>-te</i> form here functions as "and." <i>oren</i> is a classical tentative form of <i>oreru</i> ("[something long/slender] breaks/snaps in two"), and <i>oren bakari ni</i> can be literally thought of as "to the extent that it will break"; the phrase is usually used to describe things that are/were on the verge of breaking but do/did not actually break. <i>shinaru</i> is a variant of <i>shinau</i> ("bend/be pliant"). <i>atari</i> is provided as a translation for "strike" probably because "strike" is known in Japan primarily as a baseball term.
15	Client: <i>Yagate hyakunijippando no Bākūrē no futoi rain no mukō ni...</i> soon 120 pound of (name) (=) thick line's other side/end on "Soon, on the other end of the thick, 120-pound test Berkley line..." the more common katakana rendering of English "pound" is パウンド <i>paundo</i>.
16	Client: <i>Kyodai-na burū mārīn no sugata ga!!</i> huge/gigantic blue marlin's form/figure (subj.) "(appears) the form of a gigantic blue marlin!" (PL2) <i>Hageshii tēru uōku!!</i> violent/raging/furious tail walk "(It does) a raging tail walk!" (PL2) ending his exclamation with the subject marker <i>ga</i> implies a verb like <i>arawareru</i> ("appears").



17	Client: <i>Yatsu to watashi no sōzetsu-na faito ga hajimaru!</i> that guy and/between I/me of grand/herioc fight (subj.) approx. time “The heroic fight between him and me begins.” (PL2) <i>yatsu</i> is a rough word for “that guy/fellow,” often used for referring to one’s enemy/rival, including, as here, when the enemy/rival is not human.
18	Sound Fx: <i>Shubobo</i> (effect of beer foaming/spurting from bottle)
19	Client: <i>Fū—</i> “Whew.”
20	Client: <i>Yagate sora ga yūhi de akaku somaru koro...</i> by and by sky (subj.) evening sun with red be dyed/stained approx. time “By and by, about the time the sky becomes red with the evening sun...” <i>yatsu wa chikaratsuki sono kyotai o watashi no mae ni yokotaeru.</i> that guy as-for exhaust strength and that s/his gigantic body (obj.) I/me ’s front to/at lay down “his strength is gone and he lays his gigantic body in front of me.” (PL2) <i>akaku</i> is the adverb form of <i>akai</i> (“red”). <i>Sora ga yūhi de akaku somaru</i> is a complete thought/sentence (“the sky is dyed red by the evening sun”) modifying <i>koro</i>, a noun meaning “about when/at the approximate time of.” <i>chikaratsuki</i> is a continuing form of <i>chikaratsukiru</i> (“exhaust one’s strength”), which combines <i>chikara</i> (“strength/power”) and <i>tsukuru</i> (“be exhausted/run out”).
21	Sasaki: <i>Naruhodo—</i> “Yes, indeed.” (PL2-3) <i>naruhodo</i> expresses one’s understanding of what has been said: “I see/indeed/really.” Lengthening the last syllable adds emphasis, implying not merely understanding but a measure of admiration.
22	Client: <i>Sore de, kimi, kaeri no kyabin kara riku no akari o miyarinagara</i> that with you return’s cabin from land’s lights (obj.) as gaze off at <i>kanpai suru maruchiini wa saikō na n da.</i> toast make martini as-for the best/tops (explan.) “And then, you know, the martini I raise in toast as I gaze off at the lights on shore from the cabin on my way home is simply the tops.” (PL2) <i>sore de</i>, literally “with that,” is used as a conjunction to mean “and/and then/because of that.” <i>kimi</i> is an informal word for “you” used mostly by males for their equals or subordinates. In the middle of a sentence like this it is very much like the English colloquialism “you know.” <i>miyarinagara</i> is from <i>miyaru</i> (“look/gaze off at”), the stem of the verb <i>miru</i> (“look”) combined with <i>yaru</i>, which connected to a verb stem indicates that the action is directed away from the speaker. The suffix <i>-nagara</i> indicates that the action occurs at the same time as the next action mentioned.
23	Client: <i>Hontō no tsuri tte no wa sore ni fusawashii chi-i to kyōyō ga</i> true/real fishing (quote) (nom.) as-for that to suitable/appropriate position/status and education/cultivation (subj) <i>yōkyū sareru, gurēsufuru-na supōtsu na n da yo.</i> be required graceful sport (explan.) (emph.) “Real fishing is a graceful sport, which requires a commensurate status and cultivation (on the part of the fisherman).” (PL2) <i>hontō</i> = “truth” and <i>hontō no</i> = “true/real” <i>tte no wa</i> is a contraction of <i>to iu no wa</i> (lit. “as for the thing called . . .”), which here is just a fancy <i>wa</i> (“as for”). <i>スポーツ supōtsu</i> is the correct katakana form for both “sport” (singular) and “sports” (plural).
24	Hamasaki: <i>Chi!</i> “Cripes,” (PL1)
25	Hamasaki: <i>Chotto koku tsukutte!!</i> a little thick/dense/strong (please) make “Make it a little strong(er).” (PL2)
26	Client: <i>Soko iku to noriai no tsuribune wa dame da nē.</i> there go if/when shared ride of fishing boat(s) as-for no good is/are (colloq emph) “Compared to that, shared fishing boats are just no good.” (PL2) <i>soko (e) iku to</i> literally means “if one goes there,” but the expression is used as a kind of conjunction to introduce statements that involve some sort of reversal or contrast: “by contrast/set against that/but/however.”



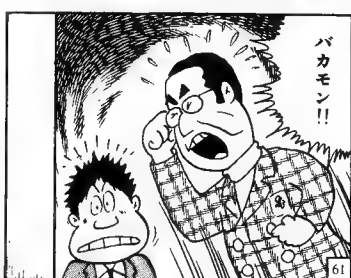
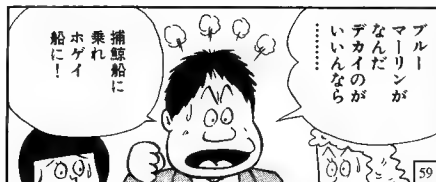
27	Client: <i>Noriai-bune wa gyūgyū ni sushizume ni sarete . . .</i> shared boat as-for (tight FX) be packed in like sushi “On shared boats you get packed in like sushi, and . . .” <i>are ja rasshu awā no densha da yo.</i> that with rush hour 's train is (emph.) “It’s like a train at rush hour.” (PL2) • <i>sushizume ni sarete</i> is the passive form of the phrase <i>sushizume ni suru</i> (“pack like sushi”), the Japanese equivalent of “pack like sardines.” <i>-Zume</i> is from <i>tsumeru</i> (“stuff/pack/cram in”; <i>tsu</i> changes to <i>zu</i> for euphony). This is a reference to the kind of sushi that is packed in boxes, rather than that served as individual pieces.
28	Client: <i>Marude Yamate-sen kara tsuri-ito o tarashite-ru mitai da.</i> exactly/practically Yamate train line from fishing line (obj.) are dangling is like “It’s practically like dropping your fishing line from (a train on) the Yamate-sen.” (PL2) Hostess: <i>Ho ho ho</i> (feminine laugh) • the <i>Yamate-sen</i> loop is one of the busiest rapid transit train lines in Tokyo. The suffix <i>-sen</i> means “train line.” • <i>tarashite-(i)ru</i> is from <i>tarasu</i> (“suspend/dangle”), and <i>mitai</i> indicates that is “what it’s like/how it seems.”
29	Hamasaki: <i>Unu—!</i> “Grrr!” (PL1)
30	Hamasaki: <i>Shachō, sore wa nai desho!!</i> company president that as-for not exist surely “Sir! You don’t have to talk like that!” (PL3) Client: <i>Un?</i> “Hunh?” (PL2) • <i>shachō</i> literally means “company head/president.” It is standard for Japanese workers to address their corporate superiors by title rather than by name, including those from other companies. In a case like this an American is likely to use a name, or simply say “Sir.” • <i>sore wa nai</i> (“that can’t be/does not exist”) is used to mean “that’s uncalled for/that’s going too far.”
31	Hamasaki: <i>Sakki kara kiite-ru to yare karuchā to ka yare gurēshufuru to ka erasō-ni!!</i> a while ago from have been listening if/when/as (interj.) culture (quorate)(interj) graceful (note) self-importantly “As I’ve been listening, (you’ve been talking) like a snob, saying culture this and graceful that!” (PL2) • the interjection <i>yare</i> is sometimes used in series of two or more like “this” and “that” are used when disapprovingly describing what someone else has said: “(you say) so-and-so this and so-and-so that.” • <i>erasō</i> is the adjective <i>era</i> (“eminent/important [person]”) with the suffix <i>-sō</i> indicating “an air/appearance of,” so <i>erasō-ni</i> implies “[act/speak] with an air/appearance of importance/authority.”
32	Hamasaki: <i>Tsuri dake wa mibun ni kankei naku minna ga tanoshimeru mon na n su!!</i> fishing only as-for status to without relation everyone (subj.) can enjoy thing (explan.) is “(But) only fishing is something that everyone can enjoy without regard to status!” → “Fishing is one of the few things anyone can enjoy without regard to rank or status!” (PL3 informal) • <i>kankei naku</i> is the adverb form of <i>kankei (ga) nai</i> (“have/has no relation to”). • <i>tanoshimeru</i> is the “can/able to” form of <i>tanoshimu</i> (“enjoy”). <i>Mon</i> is a contraction of <i>mono</i> (“thing”). • <i>na n su</i> is a contraction of <i>na no desu</i>, the form explanatory <i>no</i> takes after nouns, plus <i>desu</i> (“is/are”). Hamasaki frequently drops the <i>de</i> in <i>desu</i>.
33	Client: <i>Sasaki-kun!!</i> (name-hon.) “Sasaki!” (PL2)
34	Hamasaki: <i>Sō desu yo ne, Kachō!</i> that way is (emph.) isn’t it? section chief “Isn’t that right, Chief?” (PL3) • <i>ne</i> shows he expects agreement, and <i>yo</i> emphasizes that expectation.
35	Hamasaki: <i>On za rokku!!</i> “On the rocks.” (PL2)
36	Sound FX: <i>Don</i> Thunk (effect of “pounding” his glass on the table)



37	Hamasaki: <i>Nani ga Yamate-sen kara tsuri-ito desu ka!!</i> what (subj.) Yamate train line from fishing line is ? “What (kind of remark) is ‘Dropping your fishing line from the Yamate-sen?’” → “‘Dropping your fishing line from the Yamate-sen’ my foot!” (PL1-3) <i>nani ga</i> . . . <i>da/desu ka</i> makes a very strong question challenging the truth/validity of the other person’s statement, like “What kind of nonsense is . . .?” or “. . . my foot.” Note that Hamasaki continues to use PL3 forms but is not exactly being polite: <i>nani ga</i> . . . <i>da/desu ka</i> falls into the category of “fighting words.”
38	Hamasaki: <i>Ittai jibun o nani-sama da to omotte-iru n desu ka?</i> (emph.) self (obj.) what-(hon.) are (quote) think (explan.-?) “Who on earth do you think you are, anyway?” (PL1-3) <i>ittai</i> is an emphasisizer for question words: “(What) in the world?/(How) on earth?/etc.” <i>nani-sama</i> is the question word <i>nani</i> (“what”) plus honorific <i>-sama</i>, the more polite equivalent of the respectful title <i>-san</i> (“Mr./Ms.”), so <i>nani-sama da to omotte-iru</i> is literally “what <i>sama</i>/honorable person do you think you are?” The expression is used when questioning a person’s inflated sense of self-importance.
39	Client: <i>Sasaki-kun, koitsu o nantoka shi-tamae.</i> (name-hon.) this guy/fellow (obj.) somehow do (command) “Sasaki, do something about this guy.” (PL2) <i>koitsu</i> is a contraction of <i>kono yatsu</i> (“this guy/fellow/thing”), a rather rough way of referring to another person. <i>shi</i> is the stem of <i>suru</i> (“do”), and the suffix <i>-tamae</i> makes a strong/authoritarian command.
40	Sasaki: <i>Hā . . . O-kotoba desu ga watashi mo hitokoto.</i> yes/uhh (hon.)-words is/are but I/me also one word “Uhhh . . . Those are your honorable words, but I, too, (wish to say) a word.” → “Uhhh . . . I’m sorry to contradict you, Sir, but I have something to say, too.” (PL3-4 implied) <i>hā</i> is a very tentative/uncertain <i>hai</i> (“yes”), in this case serving merely as acknowledgement that he has heard what the client said while he momentarily considers how to respond. <i>o-kotoba desu ga</i>, which could be translated literally as “those are your honorable words but,” is a polite phrase used when preparing to overtly disagree with, or go against the wishes of, a person of higher status.
41	Client: <i>Na!</i> “Wha—?” (PL2)
42	Client: <i>Nan da, kimi!?</i> what is/are you “What do you think you’re doing?” (PL2)
43	Sasaki: <i>Shachō.</i> company president “Mr. President.” (PL3)
44	Client: <i>Dō shita n da, ittai.</i> what/how did (explan.-?) (emph.) “What in the world is the matter with you?” (PL2) <i>dō</i> is “how/what” and <i>shita</i> is the past of <i>suru</i> (“do”), so <i>dō shita</i> is literally “what did you do,” but it is often used idiomatically to mean “what’s wrong/what’s the matter?”
45	Sasaki: <i>Kurūzā de torōringu mo tanoshii de gozaimashō.</i> cruiser in trolling also enjoyable is probably/no doubt “Trolling aboard a cruiser is no doubt enjoyable.” (PL4) <i>de gozaimashō</i> is a more polite equivalent of <i>deshō</i> (“probably/perhaps is”).
46	Sasaki: <i>Kyabin de nomu maruchini mo oishii deshō.</i> cabin in drink martini also tasty/delicious probably/no doubt “And the martini you drink in the cabin is no doubt delicious.” (PL3) Client: <i>Wakareba ii. Wakareba!!</i> if understand fine/okay if understand “It’s okay if you understand. If you understand.” → “Just so long as you understand. So long as you understand.” (PL2) <i>kyabin de nomu</i> is a complete thought/sentence (“[you] drink [it] in your cabin”) modifying <i>maruchini</i> (“martini”). <i>wakareba</i> is a conditional “if” form of <i>wakaru</i> (“come to know/understand”).



47	Sasaki: <i>Shachō!!</i> company president “Mr. President!!!” (PL3)
48	Client: <i>Hai!</i> “Yes!!” (PL3)
49	Sasaki: <i>Shikashi . . . sushizume no funazuri ni mo tanoshimi ga aru no desu.</i> but/however packed sushi style (=) boat fishing in also enjoyment (subj.) there is (explan.) “However, there's also pleasure in fishing from a boat where you're packed in like sushi.” (PL3)
50	Sasaki: <i>Kaeri no funaberi de nomu wan kappu no hiyazake mo</i> return home's boatside at drink one cup (=) cold sake also <i>maruchiini ni makezu oishii mono desu.</i> martini to not lose/be no less than delicious/satisfying thing is. “The cold one-cup sake that you drink at boatside on the way home is no less satisfying than a martini.” (PL3) • <i>wan kappu</i> is a katakana rendering of English “one cup,” and refers to inexpensive sake packaged “ready to drink,” in glasses of about 180 ml. (6 fluid oz.) with an aluminum seal across the top, and often sold in vending machines • since it has long been standard custom to warm sake before drinking, you must specify <i>hiyazake</i> when speaking of cold sake. Traditionally, <i>hiyazake</i> simply meant “unwarmed sake,” but today it can mean “chilled sake.” • . . . <i>ni makezu</i> is an idiomatic remnant of classical Japanese meaning the same as . . . <i>ni makenai de</i>, “without losing to/being defeated by . . .” → “be no less than/not play second fiddle to . . .”
51	Hamasaki: <i>Wan kappu hiyazake banzai!!</i> one cup cold sake long live/hurray “Hurray for cold one-cup sake!” (PL2)
52	Sasaki: <i>Kami-san ga tsukutte kureta onigiri mo kekkō umai mono desu.</i> wife (subj.) made for you rice balls also quite good/tasty thing is “Rice balls made for you by your wife are really quite tasty.” (PL3) • <i>kami-san</i> is an informal word for “wife.”
53	Sasaki: <i>Tsuri ni wa sorezore ni tanoshimi ga . . . shi ga aru no desu.</i> fishing in as-for each one for enjoyment/pleasure (subj.) poem/lyric (subj.) exists (explan.) “In fishing, for each person, (his own) pleasures (and) poem(s) exist. “Fishing brings to each person his own pleasure . . . and poetry.” (PL3)
54	Hamasaki: <i>Kachō, tsugasete kudasai.</i> section chief allow to pour please “Chief, please allow me to pour for you.” (PL3) • <i>tsugasete</i> is from <i>tsugu</i> (“pour”) → <i>tsugaseru</i> = “cause/allow to pour” → <i>tsugasete kudasai</i> = “please allow me to pour.” Sasaki: <i>Un . . .</i> “Yeah.” (PL2)
55	Sound FX: <i>Goku goku</i> (gulping effect)
56	Sasaki: <i>Fū—!</i> “Whew.” (effect of letting out deep sigh)
57	Sasaki: <i>Jibun no tsuri o jiman suru no wa kamaimasen.</i> oneself's fishing (obj.) boast brag (nom.) as-for not object “I have no objections to your being proud of your own fishing.” (PL3) <i>Shikashi, tanin no tsuri made waruku iu no wa</i> but/however other people's fishing as far as speak badly of (nom.) as-for <i>onajiku tsuri o tanoshimu nakama to shite yurusu koto wa dekimasen!</i> similarly fishing (obj.) enjoy comrade/fellow as forgive thing as-for cannot do “But when you go so far as to deride other people's fishing, as a fellow fishing enthusiast I can't forgive it.” (PL3) Hamasaki: <i>Kachō, yoku itta!</i> section chief well said “Well said, Chief!” (PL2) • <i>no wa</i> in each sentence turns the action described before it into a noun and makes that noun the topic. • <i>dekimasen</i> is the PL3 form of <i>dekinai</i> (“cannot do”). The expression . . . <i>koto wa</i> (or <i>ga</i>) <i>dekimasen</i> can be thought of simply as “cannot,” so <i>yurusu koto wa dekimasen</i> means “cannot forgive.”



58

Sasaki: *Tanin no tsuri o mitomerarenai hito wa tsuribito ja nai.*
 other people 's fishing (obj.) cannot accept person as-for fisherman is not
"A person who can't accept other people's fishing is not a (true) fisherman." (PL2)

Sonna no wa tada no sakana-tori desu.
 that kind of one as-for a mere fish-catcher is
"That kind of person is just a fish-catcher." (PL3)

Client: *Ugigi—!*

"Urghrhgh." (fuming in anger)

- *mitomerarenai* is from *mitomeru* ("accept/recognize as valid") → *mitomerareru* ("can accept/recognize as valid") → *mitomerarenai* ("cannot accept/recognize as valid"). *Tanin no tsuri o mitomerarenai* is a complete thought/sentence ("cannot accept other people's fishing") modifying *hito* ("person").
- *tsuribito* combines *tsuri* ("fishing/angling") and *hito* ("person"; *h* changes to *b* for euphony).
- *sakana-tori* combines *sakana* ("fish") and the noun form of *toru* ("take/catch").

59

Hamasaki: *Burū mārīn ga nan da. Dekai no ga ii n nara...*
 blue marlin (subj.) what is? big one (subj.) good/desired (explan.) if
"What's (so great about) a blue marlin? If big is what you want..."

Hamasaki: *hogeī-sen ni nore, hogeī-sen ni!*
 whaling boat on get on/ride whaling boat on
"get on a whaler! A whaler!" (PL2)

- asking a question with *da* has a very rough sound ... *ga nan da* is a stock phrase for expressing one's disdain for something.
- *dekai* is an informal word for "big/huge"; *dekai no* = "a big one/something big."
- ... *ga ii* is used to express one's choice/preference, and *n nara* (a contraction of the explanatory *no* plus the conditional *nara*, "if") can literally be thought of as "if it is the case that ...," so ... *ga ii n nara* becomes "if it is the case that you choose/prefer ..." → "if you prefer/want ..."
- *-sen* (-船) is a suffix meaning "boat/ship."
- *nore* is the abrupt command form of *noru* ("get on/ride").

60

Client: *U! u! u! ...!!*
"Grrrrr!"

61

Client: *Bakamon!!*
 idiot(s)
"You idiots!" (PL1)

62

Client: *Washa kaeru zo!!*
 as for me go home (emph.)
"I'm going home!" (PL2)

Hamasaki: *Kaere, kaere, boke shachō!!*
 go home go home loco/kooky company president
"Go home! Go home, you dimwitted CEO!" (PL1)

- *washa* is a contraction of *washi wa* — *washi*, a word for "I/me" used mostly by middle-aged and older men, plus the topic marker *wa* ("as for").
- *zo* is a rough masculine particle used for emphasis.
- *kaere* is the abrupt command form of *kaeru* ("go/come home").

63

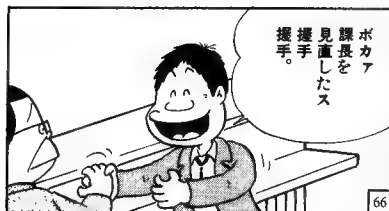
Hamasaki: *Wahaha hahaha!* (unrestrained laugh)

64

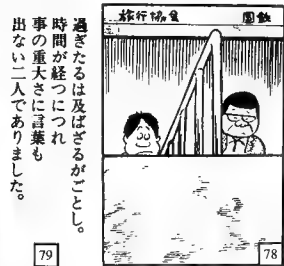
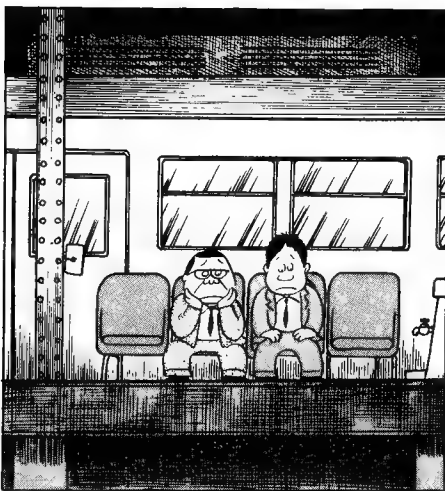
Sign: 清酒 月星 やきとり 神田川
Seishu Gessei Yakitori Kandagawa
 refined sake moon-star [=brand name] skewered chicken Kanda River [=shop name]
Fine Sake Gessei Yakitori Kandagawa

Lantern: やきとり
Yakitori
Yakitori

- *yakitori* refers to small pieces of chicken roasted on little skewers with a teriyaki-type sauce. *Yakitori* shops have long been popular watering holes for students and salarymen, representing the opposite end of the scale from Ginza hostess bars. This is the kind of place where Sasaki and Hamasaki would feel they could finally let their hair down and unwind.



65	Hamasaki: <i>Umē! Saikō ni umē!</i> good/tasty highest degree to/in good/tasty “Mmm, that’s good! That is supremely good!” (PL2) <i>umē</i> is a colloquial/slang version of <i>umai</i> (“good/tasty”). The vowel combination <i>ai</i> changes to <i>ei</i> or <i>ē</i> in certain dialects and masculine slang.
66	Hamasaki: <i>Bokā Kachō o minaoshita su. Akushu, akushu.</i> as for me section chief (obj.) formed new opinion of (colloq.) handshake handshake “I have formed a new opinion of you, Chief. Handshake, handshake.” → “I underestimated you, Chief. Let me shake your hand, shake your hand.” (PL2-3) <i>bokā</i> is a contraction of <i>boku wa</i>, a masculine used by boys and young men (or the younger of the men in any given group), followed by the topic marker <i>wa</i>. <i>minaoshita</i> is the plain/abrupt past form of <i>minaosu</i> (“form new opinion of/come to think better of”). Adding <i>desu</i> to the plain/abrupt (PL2) form of a verb gives an informal/colloquial alternate for the PL3 form (in this case <i>minaoshimashita</i>). It would be somewhere between PL2 and PL3 in our scheme of politeness levels. The informal feeling is reinforced by Hamasaki’s habit of shortening <i>desu</i> to just <i>su</i>.
67	Sasaki: <i>Yappari . . . iu beki ja nakatta.</i> after all/really say should/ought not have “Really, I shouldn’t have said it.” (PL2) <i>yappari</i> is a colloquial <i>yahari</i>, “as expected/after all/in the end/in retrospect.” <i>beki da/desu</i> follows verbs for the meaning “should/ought to (do)”; <i>beki ja nai</i> is the negative form, “should/ought not (do),” and <i>beki ja nakatta</i> is the negative past form, “should/ought not have (done).”
68	Hamasaki: <i>Iya, hontō no tsurishi nara zettai-ni iu beki desu!</i> no true/real fisherman if definitely/absolutely say should/ought to “No, if you are a true fisherman, you absolutely ought to say it.” → “No, if you’re a true fisherman, you absolutely had to say it!” (PL3) the suffix <i>-shi</i> means “teacher/master/expert of –,” so <i>tsurishi</i> can be thought of not just as “fisherman” but “expert fisherman.” Given the way <i>tsuribito</i> was used above, it can be considered essentially the same as <i>tsurishi</i>, but <i>tsurishi</i> suggests more of the master/“true” fisherman all by itself.
69	Hamasaki: <i>Tabeyanse—, tabeyanse—</i> please eat please eat “Please have a bite, please have a bite.” Hamasaki: <i>Tabeyo ka na. Soretomo chonchon-to karakatte asobo kana.</i> will eat shall I? or/for instead (cutting/poking/clapping FX) tease/play with-and will play shall I? “Shall I take a nibble? Or shall I just poke at it and tease it and play with it instead?” - Hamasaki does the song and dance representing a trolling fisherman and a capricious fish that they performed for their client in the last episode. <i>Tabeyanse</i> is a premodern command/request form of <i>taberu</i> (“eat”) no longer in general use. The first line is the fisherman’s. <i>Tabeyo</i> in the second line is a shortened <i>tabeyō</i>, the form of <i>taberu</i> showing will/intent. The second line is the fish’s. <i>chonchon</i> represents sounds/actions repeated lightly and easily, such as chopping something on a cutting board, or “dotting” kana with two dots. Here it represents a fish “nudging/tugging at” the bait on a hook.
70	Hamasaki: <i>Bakka mitai. Ha ha ha ha ha ha.</i> idiot is like (laugh) “It’s so idiotic. Ha ha ha ha ha ha.” (PL2) doubling the consonant of <i>baka</i> (“idiot”) adds emphasis.
71	Sasaki: <i>Washi wa kimi ga urayamashii yo.</i> I/me as-for you (subj.) enviable (emph.) “To me, you are enviable.” → “I really envy you.” (PL2) Hamasaki: <i>Nande desu ka?</i> why is ? “Why is that?” (PL2)
72	Sasaki: <i>Sō yatte ashita no koto o kangaezu ni iitai koto o ieru kimi ga ne.</i> that way do tomorrow about (obj.) not think-and want to say things (obj.) can say you (subj.) (colloq.) “(I envy) the you who in that way, without thinking about tomorrow, can say whatever you want.” → “I envy you for being able to say whatever you want without worrying about tomorrow.” (PL2) <i>yatte</i> is the <i>-te</i> form of <i>yarū</i> (“do”), so <i>sō yatte</i> literally means “doing that way” → “in that way/manner.” <i>kangaezu ni</i> is an idiomatic remnant of classical Japanese equivalent to <i>kangaenai</i> (“without thinking”). <i>iitai</i> is the “want to” form and <i>ieru</i> is the “can/able to” form of <i>iu</i> (“say”). - the implied basic sentence here is <i>kimi ga urayamashii</i>, and the entire clause before <i>kimi</i> (“you”) — generally used only by males when addressing equals or subordinates) is a modifier for <i>kimi</i>: “the you who . . .”



73

Hamasaki: *Kachō ni sekinin wa nai su yo. Anoboke ga warui n su!*
 section chief to responsibility/blame as-for not exist (emph.) that kook (subj.) bad/at fault (explan.)
 “You aren’t to blame. It’s that kook who was bad.”
 → “**You didn’t do anything wrong. It’s all that dimwit’s fault.**” (PL2)

Sign: 公衆便所
Kōshū Benjo
Public Restroom

- *kachō* (“section chief”) is being used here as a term of direct address, “you.” Japanese often use titles or personal names in addressing their listeners in situations where English speakers would say “you.”
- *warui* = “bad/wrong,” and the expression ... *ga warui* means “... is the problem/at fault.”

74

Hamasaki: *Nani ga noriai-bune wa ikan desu ka.*
 what (subj.) shared boat as-for no good is ?
 “What (kind of remark) is ‘Shared boats are no good’?”
 → “**What does he mean, shared boats are no good?**” (PL3)

- *nani ga* ... *da/desu ka* strongly puts down the quoted statement.
- *ikan* is a contraction of *ikenai* (“it’s no good/won’t do”).

75

Hamasaki: *Nani ga Yamate-sen desu ka. Jōdan itcha ikemasen yo— te n da.*
 what (subj.) Yamate train line is ? joke must not say (emph.)(quote) (explan.-emph.)
 “**Yamate-sen my foot. Stop joking around — is what I say!**” (PL2)

FX: *Buru buru!* (shaking effect)

- *itcha ikemasen* is a contraction of *itte wa ikemasen*, the PL3 equivalent of *itte wa ikenai*, which is the prohibition (“may/must not”) form of *iu* (“say”). *Jōdan itcha ikemasen* is more literally “You/He must not joke,” but its use is often closer to the English expressions “You’re kidding/you’ve got to be kidding” rather than to “Don’t joke/stop joking around.”
- *te n da* is a rather rough colloquial equivalent of *to iu no da*, a quotative “I say” with the explanatory *n da* added mainly as emphasis.

76

Hamasaki: *Nē Kachō, sō su yo ne!*
 right? section chief that way is (emph.) isn’t it?
 “**Right, Chief? Isn’t that right?**” (PL3)
 • *sō su* is a contraction of *sō desu* (“that’s right”).

77

Sasaki: *Kaerō ka ...*
 let’s go home ?
 “**Shall we head home?**” (PL2)

- *kaerō* is the form of *kaeru* (“go/come home”) showing will/intent (“let’s/I’ll/I think I’ll”). Though *kaeru* can be either “come home” or “go home,” *kaerō* can only be “go home” (as with the command form *kaere*).

78

Sign: 旅行協会 国鉄
Ryōkō Kyōkai Kokutetsu
Travel Association JNR

- *Kokutetsu* was the short name of *Nihon Kokuyū Tetsudō* (“Japanese National Railways”), the public rail system, until it was broken up into several private corporations and renamed “JR” *Jet-āru*, standing for “Japan Railways” (the separate corporations are distinguished by suffixes indicating their region).

79

Narration: *Sugitaru wa oyobazaru ga gotoshi. Jikan ga tatsu ni tsure*
 overdoing as-for not enough/inadequate the same as time (subj.) pass with/in proportion to
koto no jūdai-sa ni kotoba mo denai futari de arimashita.
 thing/situation’s gravity/seriousness m/at words even not emerge two people were
 Overdoing is the same as not doing enough. They were two people who became silent at the gravity of the situation as time passed.
 → **It was a case of too much of a good thing. The two men fell silent as the gravity of the situation sank in with the passage of time.** (PL3)

- *sugitaru wa oyobazaru ga gotoshi* is a saying from classical times whose meaning and use is roughly equivalent to the English expression “too much of a good thing.” *Sugitaru* is a classical form referring to a thing/action/situation that is “too much/overdone.” *Oyobazaru* is a classical form referring to a thing/action/situation that is “not enough/inadequate.” The phrase ... *ga gotoshi* is a classical form meaning “is like/the same as.” In this case, Hamasaki feels that speaking up and confronting the client was the right thing to do (a good thing), but now they are beginning to realize that they overdid it.
- *jūdai-sa* is an alternative noun form of *jūdai* (“importance/gravity”). Because *jūdai* is also used as an adjective

(continued on following page)



そして翌朝、
いつもより一時間も
早く出勤したふたりで
ありました。

80



82



83



85



86



84

(continued from previous page)

- (*jūdai da* = “important/grave”), speakers often follow the convention for converting adjectives into nouns by adding *-sa*.
- denai* is the negative form of *deru* (“emerge/come out”).
 - jikan ga tatsu ni tsure koto no jūdai-sa ni kotoba mo denai* is a complete thought/sentence modifying *futari*.
 - de arimashita* is the PL3 past form of *de aru*, a more formal/literary equivalent of *desu* (“is/are”). Using the more formal *de aru* here serves to emphasize the feeling of gravity.

80

Narration: *Soshite yokuchō, itsumo yori ichijikan mo hayaku*
and next morning always/usual more than one hour as much as early
shukkin shita futari de arimashita.
came to work two people were

“And the next morning the two men arrived at work a whole hour earlier than usual.”
(PL3)

- 翌朝 can be read *yokuchō* or *yokuasa*.
- yori* is attached to the lesser of two things being compared — the two things here being “next morning” and “always.”
- mo* after a quantity/number implies that that is a lot.
- hayaku* is the adverb form of *hayai* (“early”).
- shukkin shita* is the past form of *shukkin suru* (“go/come to work”). Depending on the context it can refer to the departure from home, the arrival at the office, or the trip in between.
- the structure of the sentence is the same as in the last frame.

81

Names: 佐々木良介 浜崎伝助 憐次郎 美知子 志乃 正子 洋平 弘
Sasaki Ryōsuke Hamasaki Densuke Teijirō Michiko Shino Masako Yōhei Hiroshi

82

Hamasaki: *Ohayō gozaimasu*
“Good Morning.” (PL3)

Sasaki: *Yo!*
“Hey!” (PL2)

- ohayō gozaimasu* is the traditional “good morning” greeting. Though *gozaimasu* generally belongs to PL4 and sounds very formal and polite, its feeling in *ohayō gozaimasu* can range down to a quite informal PL3 — or even PL2 when it is contracted as by the salaryman below.

83

**Hamasaki
& Sasaki:** *Fū* (sigh)

84

OL: *Ohayō gozaima—su.*
“Good Mo-r-ning.” (PL3 informal)

Salaryman: *Ohayō su!!*
“Mornin’!” (PL2)

- lengthening the *ma* in *gozaimasu* shows the OL’s cheerful, informal tone. The salaryman’s *su* can be considered a contraction of the entire *gozaimasu*.

85

OL: *Kachō, ohayō gozaimasu.*
section chief good morning
“Good morning, Sir.” (PL3)

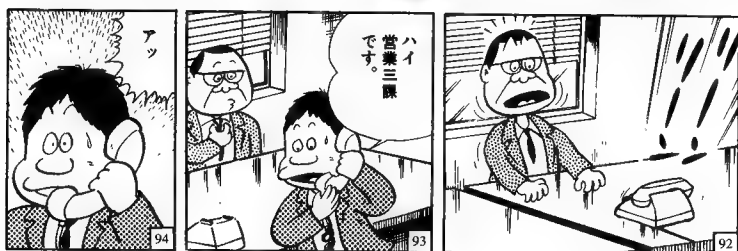
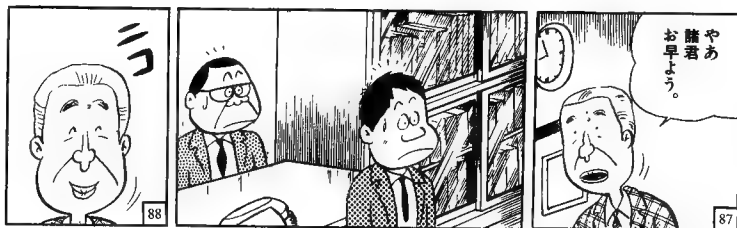
OL: *Hamasaki-san ohayō!!*
(name-hon.) good morning
“Good morning, Mr. Hamasaki.” (PL2)

86

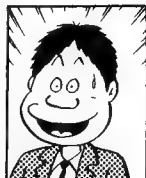
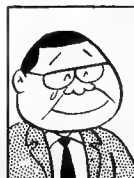
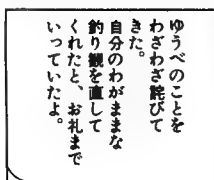
OL: *Nani yo, ano futari?*
what is it? those two people
“What’s with those two?” (PL2)

OL: *He—n-na no.*
odd/strange ones
“(They’re acting) strange.” (PL2)

- in colloquial speech female speakers often use *yo* in place of *desu* (“is”) or *desu ka* (“is it?”)



87	Dept. Head: やあ 諸君 お早よう。 <i>Yā, shokun, ohayō.</i> hi/hello everyone good morning “Hi, everyone. Good morning.” (PL2)
88	FX: ニコ <i>Niko</i> (effect of bright, cheerful smile)
89	Dept. Head: 佐々木君, ゆうべ は ご苦労さん!! <i>Sasaki-kun, yūbe wa gokurō-san!!</i> (name-hon.) last night as-for thanks for your labors/trouble “Sasaki, thanks for your labors last night.” (PL2) Sasaki: ハ, ハイ!! <i>Ha, hai!!</i> “Ye-yes Sir!” (PL2) <i>gokurō-san</i> (or <i>-sama</i>) comes from the word <i>kurō</i>, meaning “trouble/suffering/hard work,” with the honorific prefix <i>go-</i> and the honorific ending <i>-sama</i>, and is an expression for thanking someone for their labors or showing sympathy for their troubles/suffering/fatigue. <i>hai</i> in this case doesn't really mean “yes” in an affirmative sense; it simply indicates that he has heard what the Department Head said, and shows that he's not quite sure how to respond.
90	Dept. Head: さっそく あっち で 報告 を 聞こうか? <i>Sassoku atchi de hōkoku o kikō ka?</i> immediately over there at report (obj.) let's hear/listen ? “Could I hear your report over there, right away?” (PL2) <i>atchi</i> is an informal equivalent of <i>achira</i> (“that direction/over there”). He could be referring either to his desk, which is in the corner of the same large room, or to the reception room where he asked Sasaki to take on the task of entertaining the client the day before. See first episode. <i>kikō</i> is the form of <i>kiku</i> (“hear/listen”) showing will/intent (“Let's/I'll”), so <i>kikō ka</i> becomes “shall I/could I?” As in English, posing what is essentially a command as a question makes it sound “softer.”
91	Sasaki: ハハハ <i>Ha ha ha</i> (effect of nervous laugh)
92	Sound FX: リーン リーン <i>Riin riin</i> Rinnng, rinnng
93	Hamasaki: ハイ, 営業 三課 です <i>Hai, Eigyō San-ka desu.</i> yes/hello sales section three is “Hello, this is Sales (Division) Section Three.” (PL3)
94	Hamasaki: アッ <i>A!</i> “Oh!” (PL2)
95	Sasaki: モ, モ, モシモシ... <i>Mo, mo, moshi-moshi...</i> “He- he- hello.” (PL2) the person who initiates a phone call always says <i>moshi-moshi</i> for “hello,” but either <i>hai</i> or <i>moshi-moshi</i> is possible when answering the phone or when called to the phone after it was answered by someone else; some even say <i>hai moshi-moshi</i>.
96	Sasaki: ヒッ <i>Hi!</i> (effect of sharply catching his breath at being startled/scared)
97	Sasaki: エッ <i>E!</i> “Huh?” (expression of surprise)



98

Sasaki: *So, sonna . . . Kochira koso . . .*
th- that kind of I/we all the more
“**Not at all. We’re the ones who must . . .**” (PL2)

- *sonna*, meaning “that kind of,” refers to what the other party is saying, implying “You shouldn’t/don’t need to say such things” → “not at all.”
- *kochira* (literally “this side/direction”) is a common way of referring to oneself (“I/we”), and *koso* is an emphatic particle, so *kochira koso* can be literally rendered as “I/we all the more.” The phrase is used in response to greetings/expressions of thanks to mean, “the same to you,” and in response to apologies to mean, “the same applies to me/us (even more)” → “I am the one/we are the ones who must apologize.”

99

Sasaki: *Ha, hai! Arigatō gozaimasu.*
“**Y-yes, thank you very much.**” (PL2)

100

Sound FX: *Gacha*
Click (sound of setting down handset)

101

Sasaki: *Keiyaku ōkē da tte.*
contract okay is (quote)
“He says the contract is okay” → “**He says he’s giving us the contract.**” (PL2)

102

Sasaki: *Yūbe no koto o wazawaza wabite kita.*
last night about (obj.) do specially/make a point of apologized
“**He made a point of apologizing about last night.**” (PL2)
Jibun no wagamama-na tsuri-kan o naoshite kureta to, o-rei made itte-ita yo.
himself’s self-indulgent view of fishing (obj.) correct for him (quote) thanks even was saying (emph.)
“**He even thanked us for correcting his self-indulgent view of fishing.**” (PL2)
• . . . *no koto* is literally “things of . . .” but can generally be translated “about . . .”
• *wabite kita* is the *-te* form of *wabiru* (“apologize”) and the plain/abrupt past form of *kuru* (“come”). A form of *kuru* is often added to the *-te* form of a verb when the action is directed toward the speaker.
• *jibun* = “oneself,” or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context. *Jibun no* makes it possessive: “my/his/your/their/etc.”
• *naoshite kureta* is the *-te* form of *naosu* (“fix/correct”) followed by the plain/abrupt past form of *kureru* (“give”) — to the speaker or someone close to him). *Kureru* after the *-te* form of a verb means the action *is/was* done for the speaker, or, in this case, the person being quoted.
• *itte-ita* is the plain/abrupt past form of *itte-iru*, from *iu* (“say”).

103

Sasaki: *Ka, Kachō!!*
“**Ch- Chief!**” (PL2)

104

Sasaki: *Hama-chan!*
“**Hama-chan!**” (PL2)
• *-chan* is a diminutive equivalent of *-san* (“Mr./Ms.”) used mostly with children, but it is also used affectionately by adults among close friends/intimates. Sasaki is once again able to show the soft spot he has for Hamasaki.

105

Sasaki & Hamasaki: *Kuiyanse—, kuiyanse—.*
please eat please eat
“**Please have a chomp, please have a chomp.**”

Tabeyoka na, soretomo chochoi-to karakatte asobo ka na.
will eat shall I? or/instead (cutting/poking/clapping FX) tease/play with-and will play shall I?
“**Shall I take a nibble? Or shall I just poke at it and tease it and play with it instead?**”

Dept. Head: *Ki, kimi-tachi, ittai dō shita no ka ne?*
you-you fellows (emph.) what/how did (explan.) ?
“**G-guys, what the blazes is going on?**” (PL2)

- they have changed the first line of the song and dance to the more informal word for “eat” (*kuu*) while keeping the same pre-modern command form (→ *kuiyanse*), so the meaning is essentially unchanged. The FX word *chochoi* is also essentially the same as the previous *chonchon*.
- *kimi* = “you” and the suffix *-tachi* makes it plural.
- *ittai* emphasizes questions: “(what) on earth/the devil/etc.”
- *dō shita* asks for an explanation of something that seems out of the ordinary: “what happened?/what’s wrong?/what’s going on?” Asking a question with (*no*) *ka ne* is masculine.



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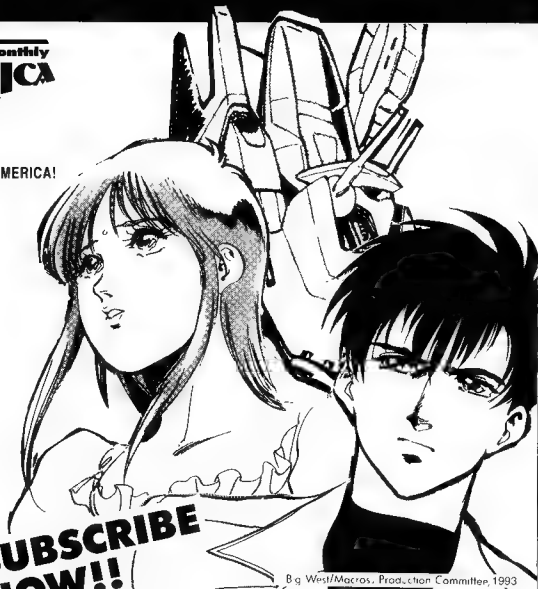


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From OL Shinkaron, p. 34

端数	hasū	fraction(s)
ヒマ	hima	free/spare time
交互に	kōgo ni	alternately
悩み	nayami	trouble/worry
分ける	wakeru	divide up/portion out
割る	waru	cut/divide by

From Tanaka-kun, p. 36

ふられる	furareru	be jilted
心	kokoro	heart
クヨクヨする	kuyokuyo suru	mope/brood
泣く	naku	cry/weep
失恋する	shitsuren suru	be heartbroken/jilted
笑う	warau	smile/laugh

From Obatarian, p. 38

敏感な	binkan	sensitive
鈍感	donkan	dull/insensitive
定規	jōgi	(measuring) ruler
くさる	kusaru	rot/go bad
無意識に	muishiki-ni	unconsciously
手近か	tejika	within reach

From Crayon Shin-chan, p. 40

あみ	ami	net
返事する	henji suru	answer/reply (v.)
キップ	kippu	ticket
無料	muryō	no charge/free
なくす	nakusu	lose (an object)
ぬぐ	nugu	take off (item of apparel)
押す	osu	push
おとな	otona	adult
親	oya	parent
しつけ	shitsuke	discipline/training/manners
幼児	yōji	toddler/preschooler
ズボン	zubon	trousers

From Sanshirō no Koi, p. 46

出かける	dekakeru	go on an excursion/outing
感じる	kanjiru	feel/sense/experience (v.)
ろうそく	rōsoku	candle
世話	sewa	aid/assistance/favors
小説家	shōsetsu-ka	novelist/fiction writer
太陽	taiyō	sun
適当	tekito	suitable/appropriate
戸	to	(sliding) door
うまい	umai	tasty/delicious
洋食	yōshoku	Western-style food

From Tsuru-baka Nisshi, p. 56

握手	akushu	handshake
地位	chii	position/status
どく	doku	move (oneself) aside
えらそうに	erasō-ni	self-importantly
ふさわしい	fusawashii	suitable/worthy
太い	futoi	fat/thick

激しい	hageshii	violent/raging/strenuous
へん	hen	strange/odd
広い	hiroii	wide/big
冷酒	hiyazake	cold sake
捕鯨船	hogei-sen	whaling boat
報告	hōkoku	report/information
自慢する	jiman suru	brag/boast
冗談	jōdan	joke
重大	jūdai	grave/serious
限る	kagiru	limit (to)
渓流釣り	keiryūzuri	mountain stream fishing
けいやく	keiyaku	contract
聞く	kiku	listen/hear
濃い	koi	thick/dense/strong
航跡	kōseki	wake (of a boat)
言葉	kotoba	word(s)
巨大	kyodai	huge/enormous
教養	kyōyō	education/cultivation
負ける	makeru	lose (in competition)
真っ青	massao	deep blue
身分	mibun	social status
見直す	minaosu	form new opinion of
認める	mitomeru	accept/recognize/admit
見つめる	mitsumeru	look at/watch
見やる	miyaru	gaze/stare at
仲間	nakama	comrade/fellow
直す	naosu	fix/correct
折る	oru	fold/break
陸	riku	land/shore
最高	saikō	the best/tops
さっそく	sassoku	immediately/instantly
責任	sekinin	responsibility/duty
詩	shi	poem
しなる	shinaru	bend
疾走する	shissō suru	speed/skim (along)
出勤する	shukkin suru	come/go to work
染まる	somaru	be dyed/stained
空	sora	sky
それぞれ	sorezore	each/individually
壮絶な	sōzetsu na	grand/heroic
姿	sugata	form/figure
すし詰め	sushizume	packed in like sushi
座る	suwaru	sit
他人	tanin	other people
楽しむ	tanoshimu	enjoy
垂らす	tarasu	dangle
突然	totsuzen	suddenly
注ぐ	tsugu	pour (into)
釣り船	tsuri-bune	fishing boat
釣り糸	tsuri-ito	fishing line
海	umi	sea/ocean
唸る	unaru	hum/groan/growl
うらやましい	urayamashii	envious
薄い	usui	thin/weak/diluted
詫びる	wabiru	apologize
要求する	yōkyū suru	require/demand
夕日	yūhi	evening sun
許す	yurusu	forgive/allow
勇壮	yūsō	majestic/soul-stirring

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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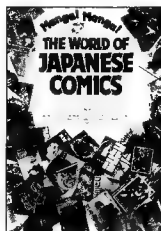
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	358	GAKU, music; RAKU, pleasure; <i>tano(shimu)</i> , enjoy; <i>tano-(shi)</i> , fun, enjoyable, pleasant	
	75	音楽 <i>ongaku</i> music	347
	2324	文楽 <i>bunraku</i> Japanese puppet theater	111
	楽家 <i>rakutenka</i> optimist	141, 165	
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	331	GAKU, music; RAKU, comfort, ease; <i>tano(shi)</i> , pleasant
	13 strokes	楽しむ <i>tanoshimi</i> , pleasure
		音楽会 <i>ongakukai</i> , concert, musicale
		気楽 <i>kiraku</i> , ease, comfort (木 15)

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sample 名, 動, 接尾, 見本(取), (黄) 点
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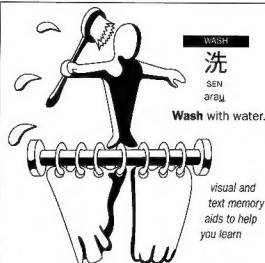
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